

# American Art News

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## A New Dune Subject by Mr. Fisher



"ROLLING CLOUDS AND SLOPING DUNES" By H. MELVILLE FISHER  
In the artist's exhibition at the Ainslie Galleries, New York.

## MACBETH CONDUCTS BIG DALLAS DISPLAY

Wide Representation of American Artists, Including Old Timers and Native Texas Exhibitors

DALLAS, Tex.—The third annual exhibition of the Dallas Art Association, arranged by Robert W. Macbeth, of the Macbeth Galleries in New York, was held in the palm garden of the Aolpus hotel. It was opened with a reception for Mr. Macbeth, which followed a dinner attended by most of the 150 supporters of the exhibitions.

After the exhibition Mrs. George K. Meyer, president of the association announced that E. G. Eisenlohr's "Down from the Hills" and Guy C. Wiggins' "Autumn Days" had been sold.

One of the features of the display was a portrait of George Washington by Gilbert Stuart, lent by Herbert L. Pratt, of New York, and insured for \$40,000. Other examples of early American art were shown.

The works of native Texas artists naturally received much attention. Among these were Julian Onderdonk's "Texas Landscape," Frank Reaugh's "Afternoon on the Brazos," a view of cattle feeding, and Martha Simkins' "Portrait of Judge Simkins," the subject of which is the dean of the law school of the University of Texas.

Mr. Macbeth not only arranged for sectional and historical interest in the collection which he brought but provided representation of a wide range of schools and times. The list included Duveneck's "Young Man with Ruff," Edward H. Potthast's "The Bather," Brush's "Mother and Child," Thayer's "Head of a Young Man" and Thomas Dewing's "Lady with Macaw." Among other artists represented were:

William Morris Hunt, Wyant, Blake-lock, Ranger, Louis Paul Dessar, Frederick Ballard Williams, Elliott Daingerfield, Bruce Crane, Ben Foster, William Lathrop, Chauncey Ryder, Charles Melville Dewey, Charles Eaton, Horatio Walker, Will H. Howe, Charles H. Davis, Dwight W. Tryon, Edward B. Butler, Maynard Dixon, Whistler, Mary Cassatt, Gari Melchers, Arthur B. Davies, Albert P. Ryder, Maurice Prendergast, Homer, John H. Twachtman, Theodore Robinson, Weir, Child Hassam, Frank W. Benson, Emil Carlsen, Robert Reid, Willard L. Metcalf, Daniel Garber, Lillian Genth, Leonard Ochtman, Frederick C. Frieske, Richard E. Miller, Ernest Lawson, William S. Robinson, Lucian Abrams, Murray P. Bewley, Herbert D. Stitt, Cecilia Beaux, William M. Chase, John W. Alexander, Louis Betts, Douglas Volk, Charles Hawthorne, Ivan Olinisky, Gardner Symons, Edward Redfield, Elmer Schofield, Paul Daugherty, Charles H. Woodbury, Frederik J. Waugh, Hayley Lever, Robert Henri, George Luks, George Bellows, John Sloan, Walter Ufer, Leon Kroll, Jerome Myers, Guy Pène du Bois, H. E. Schnakenberg, Walter L. Palmer, Charles Demuth, Samuel Halpert, John Marvin, Preston Dickinson and Marsden Hartley. Sculptures included Paulanship's "Atlantis," Harriet Frishmuth's "Speed," and works by Robert Aitken, Mario Korbel and Gertrude Vanderbilt Whitney.

### Water Color Show Dec. 22

The American Water Color Society and the New York Water Color Club will again exhibit jointly this year. The exhibition will be held at the Fine Arts building, 215 West 57th street, from Dec. 22 to Jan. 9.

## DRAIN ON BRITISH ART IS INCREASING

Masterpieces and Other Works Valued at \$7,000,000 Have Come to United States Thus Far in 1922

LONDON—In the last ten months masterpieces of art which are worth approximately \$7,000,000 have gone to the United States from Great Britain. The record for October was the exportation of \$800,000 worth from London alone, and works valued at more than \$1,250,000 from the country as a whole.

The promise of governmental aid in the purchase of masterpieces to prevent their exportation has not materialized as yet. Not only are American purchasers taking many fine works, but Australian art galleries are now among the buyers of paintings and sculptures which patriotic Englishmen would like to see remain in this country.

The exportation of precious stones to America has more than doubled in the last ten months as compared with the same period of 1921. Jewels valued at \$13,250,000 have been exported thus far in 1922.

## Artists Come to Aid of Pueblo Indians

Taos Colony and Other Painters of Southwest Protest Against the Dispersal of Picturesque Indians

SANTA FE, N. M.—Painters of the Taos colony, and artists and writers of Santa Fe and other parts of New Mexico, and novelists who have lived and worked in either New Mexico or Arizona are largely represented in a signed protest against the proposed legislation affecting the Pueblo Indians of this state. On the ground of justice and on that of art, the signatories to the protest wish to see the peaceful Indians of the pueblos (community settlements) left undisturbed in their present homes.

The Bursum Indian Bill, introduced in Congress by a New Mexican senator, and passed by the Senate, drew from the Pueblos a manifesto asking fair play. The Indians say it would take away their water rights, break up their settlements, and give to politically managed state courts the regulation of affairs which are now determined by federal courts. The protest of the artists, who prefer to see the Indians remain in their picturesque communities, concludes with this statement:

"We ask this for the sake of the Pueblos, who, though probably the most industrious and deserving of all our Indian wards, are now threatened with the loss of their lands and of their community existence. We ask it even more for the sake of Americans themselves, as a test of national honor."

The following signatures are affixed to the protest:

F. G. Applegate, Mary Austin, Josef Bakos, Ruth Laughlin Barker, Gustave Bauman, E. L. Blumenschein, Witter Bynner, Gerald Cassidy, Ina Sizer Cassidy, John Collier, Alice Corbin, Randall Davey, Fremont Ellis, Charles K. Field, Leon Gaspard, Stephen Graham, Zane Grey, William Penhallow Henderson, Robert Henri, Victor Higgins, Dana Johnson, C. Grant La Farge, D. H. Lawrence, Ralph Meyers, Harriet Monroe, Willard Nash, B. J. O. Nordfeldt, Mrs. Fremont Older, Elsie Clews Parsons, Sheldon Parsons, B. G. Phillips, Warren E. Rollins, Olive Rush, Carl Sandburg, Lew Sarett, Elizabeth Shepley Sergeant, J. H. Sharp, Will Shuster, John Sloan, Professor Frederick Starr, Mabel Sterne, Walter Ufer, Carlos Viera, Harriet Welles, Stewart Edward White, William Allen White, Charles Erskine Scott Wood.

### Jury of Chicago Artists Finds

#### Gerald Frank Is a Plagiarist

CHICAGO—Gerald Frank, who was charged with plagiarism by a fellow painter, Carl Hoeckner, was found guilty by a jury of nine Chicago artists. It was charged that Frank's picture, "Scheherazade," shown in the annual display at the Art Institute contained figures copied from a picture by Barbier, a French painter.

Hoeckner submitted a German publication in which the Barbier picture was reproduced, and the decision followed. Mr. Frank refused to discuss the finding as he had been requested by the Chicago Society of Artists to keep silent.

#### Sargent's "Crucifix" Sold

BOSTON—John S. Sargent's "Crucifix," so much admired locally and which has been on exhibition lately at the Copley Gallery, has been acquired by the Brookline art connoisseur, Desmond Fitzgerald.

## STAINED GLASS IN BIG PITTSBURGH SHOW

Exhibits of Carnegie Institute Demonstrate That Some of Finest Work Since Middle Ages Is Done Here

PITTSBURGH—The Carnegie Institute is holding an exhibition of stained glass and allied objects, a total of 275 numbers, which will continue through Dec. 16. Designers who have seen it pronounce it one of the best, if not the best, ever seen in the United States. Nine of the windows in the new galleries are filled with stained panels, which thus are shown by natural lighting.

The foreword to the catalogue asserts that "better glass is being made now than formerly, and some of the very finest glass made since the Middle Ages is produced here in America. Research and experiment have led to the discovery of most of the lost secrets. As America is now passing through her church building era, it is particularly gratifying that there is such a desire on the part of the public to become informed on this subject and to demand work of the highest merit."

The exhibition contains stained glass panels made in this country's original designs, full-size cartoons, lumiere plates, water color copies of famous windows in Europe and tools and materials.

Among the numbers are a sketch for a window in St. Joseph's chapel, St. Vincent de Ferrer's Church, New York, shown by G. Owen Bonawitz, Inc.; fourteen water color copies of windows in France, England and the United States by Wilbur Herbert Burnham; cartoons made by Charles J. Connick for St. John's Church, Beverly Farms, Mass.; for the Sir Galahad window in Graduate Hall, Princeton University and for the St. Martin of Tours Chapel Cathedral of St. John the Divine, New York; stained glass, water colors, and photographs of the windows in the Washington memorial Chapel at Valley Forge, Pa., shown by the D'Ascenzo studios, drawings by Wilfred Drake of windows in English churches of the XVth and XVIth centuries, and a dozen examples of the work of the late John La Farge including both glass and water colors.

Other names in the catalogue are those of Walter G. Ball, Edith Emerson, Mary Hamilton Foye, Joseph G. Reynolds, Jr.; Lawrence Saint, with fifty numbers; Earl Edward Santom, Frederic, Soldehede, George W. Sotter and Henry Wynd Young.

The development of the art of making stained glass from the twelfth century down to the present day was traced by Charles J. Connick before a large audience in the lecture hall of the Institute. He said that the windows of the churches built in the twelfth and thirteenth centuries were books in which the people of that time read Bible stories, the lives of the Saints and the sermons of the great theologians. An intelligent appreciation of old windows, he said, involves a long and patient study of the very heart of the Middle Ages—its religion and philosophy its social and industrial ideas, and above all, its legends and traditions.

#### Bearsted Gets Dudley Vases

LONDON—Lord Bearsted (of "Shell" motor-petrol fame) has acquired the seven Dudley vases which Albert Amor bought at Christie's for 6,000 guineas in 1919. They are of Chelsea porcelain. They were executed for George III to present to Lady Liverpool and are the finest examples of their kind. Lord Astor once owned them.

## A Characteristic Portrait by Carles



"ANGELE" By ARTHUR B. CARLES  
In an exhibition of the artist's paintings at the Montross Gallery

## ARTISTS IN GERMANY SEEK CAPITAL'S AID

Impoverished, Desperate, They Broach Novel Plan for Dividend Sharing Concern for Mutual Benefit

BERLIN—The condition of artists who have not as yet achieved sufficient public recognition for their work is a universal problem in the art world. Different solutions have been proposed in various places, but the most recent made by a young artist—J. von Buelow in the art magazine, *Kunstwandler*—is a symptom of the time, and has been well received by artists generally.

Briefly, what he proposes is a limited liability company. By this plan the artists would be supported at the beginning of their careers by a group of capitalists who would guarantee them a life free from material cares, on condition that later on the financiers, should share in the profits produced by the artists' works.

A group of persons interested in art would form an organization; the artist would get a certain sum of money and a number of shares, while his works pass to the society. A manager would be entrusted with placing these shares, the purchasers having the right to acquire one of the society's pictures, after a valuation by experts, such right to be exercised serially or by drawing lots. The remaining art objects would be sold and the net income used as a dividend for the shareholders, who would have a choice between the money and the acquisition of another art work.

The organization would be interested in enhancing the productivity of the artist and the value of his works and would assist him by giving him freedom from economic cares, and leisure to develop. It would procure him orders, arrange exhibitions of his work and protect his rights. If later the artist should achieve a great reputation he would be entitled to a share in the higher figures attained by his works, including those of his early period. The time of the grand patron of art is past. But the syndicate may take his place. By this novel plan the artist would be assured of necessities, material support and liberty of individual development.

—F. T.

#### Give Art Gallery to Elgin

ELGIN, Ill.—The art building now in course of construction here has been given to the Elgin Academy by Judge Nathaniel C. Sears and his wife. The donors will also furnish a trust fund of \$30,000 for maintenance, and will in addition donate 100 paintings to form the nucleus of a collection, their only stipulation being that original paintings by known artists alone be accepted.

## CARLES, COLORIST, SHOWS VIVID WORK

Striking Hues in Landscapes, Flower Studies and Figures Greet Visitors to First Exhibit Here

In the first exhibition of his work ever given in New York, Arthur B. Carles of Philadelphia is showing thirty-four paintings in the Montross Gallery, through Dec. 23. Landscapes, flower studies, figure paintings and nudes are shown, in each one of which color is the chief aim while in many of them form, in its ordinary acceptance, is secondary or negligible.

Mr. Carles' passion for color includes a model with red hair that ranges from scarlet to that shade of mahogany red which sometimes comes as a result of unskilful hair-dyeing, while his flesh tones include very pale greens and browns that are decidedly startling in combination with the varied shades of red in his model's hair. His "Angele" is the bust of a woman whose scarlet hair hangs down over the left breast while the other breast is partly covered by a deep blue veil, the shadows on the white flesh of face and bosom being the palest possible green.

The "Gardenia" is the most nearly normal of these studies. The waxy white flower nestles in the dark hair of an aristocratic young woman whose evening dress is indicated with more concern to details than is to be noted elsewhere, but her arms have the same green and reddish brown shadows.

His flower studies fall within two categories, definitely drawn and painted, as in the "Flowers in a Green Vase," and others that are simply masses of color with practically no suggestion of form, as in the large "Still Life—Flowers." Such a canvas as the "Paris" is simply a color arrangement, "spotty" to the last degree and his "Roofs," while suggesting architectural forms have little real substance, a pattern on one of the roof tops bringing to mind a predatory cat.

In such pictures as the "French Garden" and "Voulanges" the spectator will have to exercise faith in the titles to find any normal resemblance to such places; and it is decidedly startling to see the arches of one of the Seine bridges outlined very decidedly in pink. Those who like color above all else will take a huge delight in Mr. Carles' very unusual and delicate combinations of hues and tints.

#### Guild of American Painters

The Guild of American Painters, exhibiting at the Babcock Galleries until Dec. 9, have a notably strong and well-balanced show. John Costigan still uses pigment as lavishly as ever and is gaining even greater fluency in depicting a wood interior. Boats continue to interest George Pearce Ennis but his "Pursuing the Seine" has a subtle quality different from his former clear-cut definitions. Richard Kimbel is gaining power and vigor, evident in his "In the Rockies."



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### THE HAGUE : HOLLAND

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Henry S. Eddy has added deeper, more  
lustrous color to his palette.

Eric Hudson is represented by a marine  
that tells simply by its placing of a boat  
in the water of the movement of the waves.  
Walter Farndon paints boats drawn up  
along the shore in his busy "Summer  
Morning." Ernest D. Roth's Spanish  
landscape is full of sunlight, and Bela  
Mayer suggests the movement of a  
windy sky in his "Landscape." Frank  
Hazell paints a favorite subject, a red  
sunset that makes the trees in the fore-  
ground seem black.

William Starkweather has a portrait of  
Campbell as Rip Van Winkle and Arthur  
R. Freedlander presents a gracious  
feminine type in "The Florentine." Other  
noteworthy subjects are by George  
J. Stengel, H. Vance Swope, F. K. Det-  
willer, G. L. Berg and Oscar Julius.

#### French and English Art Show

The opportunity to contrast con-  
temporary French art with English art is  
afforded by the comprehensive exhibition  
of both schools at the Brooklyn Museum.  
Such a comprehensive showing of modern  
British art has never been seen here  
before—the work of thirty-one painters  
represented by 134 examples. The ultra-  
moderns of both French and British are  
not included.

Augustus John is represented by a large  
group of both paintings and drawings.  
Frank Brangwyn's "Venice" has rugged  
power, while an idyllic quality pervades  
Sir John Lavery's "Bridge of Grez." Sir  
William Orpen's portraits of Mr. and Mrs.  
W. W. Goodbody are distinguished in  
treatment. W. Rothenstein's group in-  
cludes both figures and landscapes. There  
are twenty-one subjects by P.  
Wilson Steer, whose landscapes have  
poetic charm. J. J. Shannon has several  
portraits, Charles Conder a group of  
water colors on silk, and Ambrose McEvoy  
a "Lady at Mirror." Muirhead Bone,  
Alphonse Legros and Lord Frederick  
Leighton are represented in the gallery  
devoted to drawings.

The French section is equally varied,  
and its unusually fine Monets are alone  
worth a trip to the Museum. A Sisley  
river scene employing subtle blues is one  
of the noteworthy canvases. Renoir  
uses rich blue-greens in a forest interior,  
and Guillaumin inclines to swarthy reds  
in his coast scenes. The Museum's own  
Degas collection further diversifies this  
division. The exhibition will be open  
until January.

#### Tiffany Students Exhibit

Thirty-one artists have 190 exhibits  
in the annual display of the Louis Com-  
fort Tiffany Foundation at the Art Center,  
lasting until Dec. 12. A number of  
landscapes are by Alfred Floegel, winner  
of the Prix de Rome and now studying  
mural decoration in Italy. John J. A.  
Dixon of Philadelphia sends landscapes  
and flower subjects.

Elizabeth Cady Stanton's portrait of a  
Spanish lady in black with a black lace  
mantilla has refinement of feeling and  
vivacity of spirit. Winfield S. Clime's  
"Potomac Palisades" is like a tapestry  
in the richness of its design. Florence  
Tricker's "Across the Meadows," G.  
Novani's bas-reliefs of flowers and por-  
trait busts, Mildred E. Sartelle's animal  
subjects, Bradley W. Tomlin's water  
colors and Kimon Nikolaides' drawings  
of flowers and landscapes are notable  
features.

#### Munich Art Show

The Munich Art Associations have sent  
a traveling exhibition of paintings and  
sculptures to this country which is being  
exhibited at the Waldorf-Astoria, Room  
120, until the end of December. Thirty-  
nine artists are represented among the  
painters, while all of the bronzes are the  
work of one sculptor, Adolf Daumiller.

Several marines by Zeno Diemer in-  
clude "The Flying Dutchman," in which  
the rolling waves are painted something  
in the manner of our own W. T. Richards.  
It is one of the finest pictures in the ex-  
hibition. A painter of cattle whose work  
is distinguished by its free handling and  
considerable vigor is Arnold Moeller.

Joseph Madlener contributes two decor-  
ative landscapes in a manner which sug-  
gests Segantini. P. Bayerlein's "Reverie"  
is a park scene in winter in which snow  
covered steps lead down to a dark pool.

Charles Vetter paints colorful interiors  
which employ a great deal of detail and  
Julius Schrag is represented by a gray-  
toned harbor scene. Among Daumiller's  
bronzes is "Confidence," an equestrian  
figure in which both horse and rider are  
powerfully modelled.

#### New Craft Work From Vienna

At the Wiener Werkstaette of America  
new examples of the work of Viennese  
artists, recently brought here by Joseph  
Urban, are being shown. Mr. Urban  
designed settings for several of these  
objects, particularly the ceramics and  
brasses. For the former, the white walls  
pierced with a series of niche-like inden-  
tations are both simple and effective.  
Against them the flowing naive lines of  
the figures by Susi Singer are seen to full  
effect.

Peché, who designs laces of unusual  
grace, is represented by a group of uncon-  
mon brasses, and Joseph Hofmann has  
a tea and coffee set of silver with ivory  
handles that follows no traditional design  
but is refreshingly individual in style.  
Other new things of note are ceramic  
candlesticks by Lotta Kahn, enameled  
boxes by Flogl, a plaque of lovely color  
by Laikertz and a group of toys carved  
from wood by Zimpel.

#### Irene Weir's Water Colors

In her group of water colors shown at  
the School of Design and Liberal Arts  
until Dec. 8, Irene Weir presents the color-  
ful landscapes of Italy, Greece and  
Sicily in their most brilliant aspect. The  
clear sparkling atmosphere of Capri,  
which intensifies the orange-red of the  
rocks and the blue of the sea and erases  
all grays, has been keenly appreciated  
by Miss Weir. Her color is both rich  
and pure in the painting of the purple-  
streaked Bay of Naples. Vivacity of  
spirit results from the quick, sure drawing  
and a freedom of treatment which depends  
on knowing what may be omitted.

In addition to Miss Weir's water colors,  
paintings by eleven artists are shown.  
Among them is Joseph Stella's "Ameri-  
can Industry," whose abstract forms  
have machinery for their source and whose  
color attains remarkable richness in its  
reds and blues. Wood Gaylor shows his  
whimsical "Arts Ball" and John Alger a  
landscape. Mary Tannahill's figure sub-  
jects are symbolic in spirit.

Kenneth Hayes Miller has a portrait,  
Kimon Nikolaides a painting of orchids,  
Mary Wesselhoeft a still-life, George Hart  
a water color of a snow scene along the  
Palisades, and Violette Mège a portrait of  
a child. Horace Brodsky is represented  
by a rendering of feline complacency in  
his two sleek cats. James Scott, who  
has recently returned to this country  
after studying in Paris, has two French  
scenes, and Robert Laurent is showing  
two wood carvings.

#### Mme. Guimard's Portraits

Adeline Guimard, whose crayon por-  
traits are shown in the Knoedler Galleries,  
carries on a tradition which has prevailed  
in France since the XVI century. While  
crayons are not so popular today as pastel,  
the artists of the past appreciated its  
possibilities for delicate and incisive por-  
traiture. Mme. Guimard's portraits are  
worthy of her distinguished predecessors.  
Her drawing is at once firm and ethereal.  
All her interest is centered on the face of  
her sitter. Details of costume are only  
suggested; there is no background.

A head of Léoncavallo seems to emerge  
mistily from the light brown paper. The  
genial smile of Cardinal Dubois, Arch-  
bishop of Paris is rendered with a pliant  
delicacy of line. The same ability to  
capture a smile and a twinkle of the eye  
is seen in the portrait entitled "A Judge of  
the Supreme Court of Paris."

Mme. Guimard's finest work is seen  
in her portraits of men, but her presenta-  
tion of Mrs. Donald Harper has a delicacy  
which rivals that of a silverpoint.

#### Louis Icart, Painter of Women

Louis Icart, a French artist whose work  
is seen in the Belmaison Gallery at John  
Wanamaker's, is a devotee of feminine  
grace and charm. He was originally a  
designer of gowns in Paris, but turned to  
painting portraits and landscapes as  
more to his liking.

The pictures, seen from the door of  
the beautifully appointed French room  
in which they are shown, are a glow of  
red and gold. Here and there is a touch  
of rich blue, as in the portrait of Mlle.  
Sorel standing in a full-skirted dress of  
cerulean hue. Most of the charming  
women—shown gathered in groups on  
rustic benches or by fountains—are painted  
in tones of rich gold enriched with red.  
The same red flashes from the sails of  
boats at sunset, painted in Venice, sug-  
gest Granada and Castille.

#### Paintings by Warshawsky

For the first time in years Abel G.  
Warshawsky, an American painter who  
has been living in France, is giving an  
exhibition of his work in New York, the  
Anderson Galleries showing his paintings  
through December 12. The fifty-seven  
pictures which fill the walls of the large  
top gallery give a first impression of vivid  
color and bright atmosphere that is inten-  
sified by individual examination, for Mr.  
Warshawsky sees the French landscape  
through eyes filled with the memories of  
the bright skies of his native America.

That he is not unresponsive to the

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gray light of France is shown in his Paris  
scenes, notably in his "Winter Afternoon  
—Paris," and the view of "Notre Dame  
de Paris" from the rear. There is a  
sweeping sense of wide and high spaces  
in such canvases as the "Chateau Gail-  
lard," perched on a range of hills beside  
a river, and in the "Mountains of Pro-  
vence" seen from a city port, the archi-  
tectural features of which have the same  
distinction of feeling as the landscapes.

A large, crouching nude figure is an  
admirable piece of brilliant modeling and  
flesh painting, and there is an old-fash-  
ioned solidity about his "Peasant Woman,  
Cotes du Nord" that is a pleasure to see.  
Mr. Warshawsky's exhibition creates a  
cheerful impression in the spectator  
through the competency of his work, his  
fine color and the variety of his subjects.

#### Nanuet Group in Brooklyn

The Nanuet Painters and Sculptors  
have transferred their group exhibition,  
recently seen here in the Babcock Gal-  
leries, across the East River to the Ply-  
mouth Institute, at Orange and Hicks  
streets, where it will remain on view  
through Dec. 15.

There have been some changes and  
additions since the exhibition at Bab-  
cock's, William Howard Donahue adding  
his "Oak Tree in Spring" and "Winter"  
to the "Autumn" and "Bass Rocks," two  
canvases that give much to the strength  
of his group. John E. Costigan is again  
showing four canvases, but Frances  
Keffner now has seven pictures in the show,  
Sara Hess has added four to her original  
three and Albert Insley has nine colorful  
landscapes and marines. Ottilie Serrell  
has only one of her canvases, the figure  
of a graceful young woman seated "In  
the Sun Parlor."

Only two of the three original scul-  
ptors have work in the Plymouth Insti-  
tute show, Ida Costigan again being rep-  
resented by her seated figure, "Old Annie,"  
while George J. Lober has added the  
"Fencer's Trophy" to his original seven  
sculptures which include the lovely female  
figure called "Amo."

#### Davidson's "Chaliapin" Shown

A bronze bust of Chaliapin, the Russian  
basso, just completed by Jo Davidson, is  
on view in the Fearon galleries, 25 West  
54th street. A bust of Clemenceau by  
the same artist acts as a rival attraction.  
Both will remain in the sculptor's perma-  
nent exhibit at the Fearon Galleries, which  
also contains many other of his works.  
Davidson has just gone to France and  
will from time to time send new pieces to  
be added to his display.

#### Landscapes by Edwards

George Wharton Edwards has been  
painting longshore scenes on the island  
of Monhegan for so long that it comes as  
a surprise to see him as a painter of New  
England and Canadian landscapes. The  
thirteen pictures on view in the Macbeth  
Gallery through December 11 are all in  
his familiar high key, the grey atmosphere  
of Monhegan being absent under the hot  
or cold dry air of New England's summer  
and winter days.

In his "Springtime, Greenwich," this  
warm brilliancy abounds, and in the  
"Ice Bound Brook" and "Chill October,"

Connecticut Hills," the crisp and rigorous  
airs of fall and winter fill every inch of the  
canvases. "On the St. Lawrence" is a  
broad view of that stream with its noble  
hills in the clear bright light of a summer  
day and the "Quebec" is an enlivening  
view of that ancient town, the picture  
being as French as the town itself. A  
particularly handsome canvas is the  
"New England Fishing Village" in which  
Mr. Edwards combines his love of shore  
scenes with his brilliant landscape tech-  
nique.

#### Water Colors by E. W. Boulton

For many years Edward W. Boulton  
of Provincetown has been painting water  
colors for his own pleasure, during which  
time he has worked out a personal method  
and a clarity of the use of the medium  
that has resulted in a series of pictures  
full of personal charm. It is of interest  
to know that Mr. Boulton reached the  
age of seventy years before any of his  
little pictures were exhibited in public.

The thirty shown in the Anderson  
Galleries are scenes in Provincetown and  
Connecticut, bits of woodland, New  
England cottages and barns, sand dunes  
and shore scenes. Mr. Boulton's feeling  
for composition adds much to the sense of  
novelty pervading his pictures. Just  
what he can do in this respect is shown in  
the "Pile Driver," a most unromantic  
mechanical device that he has "placed"  
in his picture with unerring judgement,  
its faded red paint being an admirable  
note in tonality. A personal feature of  
the show, which will continue through  
Dec. 9, is a portrait of Mr. Boulton  
painted by Thomas Eakins when the Cape  
Cod artist was a student in Philadelphia.

#### Frank W. Benson's Water Colors

Water color painting of a charm and a  
quality harking back to an earlier day in  
American art is to be seen in the twenty-  
nine pictures by Frank W. Benson on  
view in the Milch Galleries through Dec.  
9. Except for the "Dish of Fruit," some  
roses in a clear glass pitcher, and a figure  
study called "The Guide," all the water  
colors are landscapes and New England  
coast scenes, with a few wood interiors in  
which the bulk and the bark of the trees  
are as superbly felt and rendered as is the  
meticulous representation of the glass  
pitcher or the polished skins of the fruit.

This feeling for the quality of the vary-  
ing surfaces present to the eye of the  
spectator is to be noted in every one of  
the pictures, whether it be in the grayish-  
white soft depression called "Sand Hol-  
low," the wet green surfaces of "Ipswich  
Marshes" and "Black Ducks in Marsh,"  
or the changing, shining expanses of the  
ocean in "Grey Sea," "Pulpit Rock" and  
"From Northwest Point." Lovers of  
water color must not fail to see Mr.  
Benson's work in this medium which is  
as lovely as it is singularly personal.

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## Eight Boston Etchers Hold An Exhibition



"NEW ENGLAND LANDSCAPE"

DRYPOINT By STANLEY W. WOODWARD

BOSTON—An interesting opportunity to study the achievements of some of Boston's leading etchers is afforded by the current exhibition of prints at the Doll & Richards Gallery. The contributing artists are Sears Gallagher, Charles Drury, Dwight Sturges, Rosamond Tudor, Frederick Hall, Lester Hornby, Stanley Woodward and W. H. W. Bicknell. Each artist shows two or three drypoints or etchings and it is the variety of subject and treatment peculiar to each artist that lends the display so much distinction.

Dwight Sturges is represented by one of his character studies called "Monday Morning," an old woman hanging out clothes in the wind, and his well known plate the "Money Lender" perhaps his finest technical achievement. There is one etched landscape of a scene near Provincetown by Bicknell and two of

his delicately wrought drypoint snow scenes. No artist has better succeeded in creating with the etching needle the atmosphere of winter.

Stanley Woodward shows three of his latest plates, all drypoints. He has come along fast of late. A quality of bigness in his landscapes is noticeable, something that was missing from his earlier work. He has discovered how to produce that rich velvety quality of black which carries so well. In contrast to Woodward's rather free impressions are the carefully executed architectural subjects of Hall.

Among the group of Gallagher's prints is hung his favorite study of children on the beach called the "West Wind." This prize print well deserved the praise bestowed upon it. Lester Hornby is represented by his plate "Gould Bridge, Ipswich." It is done as are all Hornby's etchings with an economy of line that tells the whole story.

## GIVES AMERICAN WING TO METROPOLITAN

Robert W. de Forest, President of the Museum, and Mrs. de Forest Donate \$200,000 for the Edifice

Through the gift of Robert W. de Forest, president of the Metropolitan Museum, and Mrs. de Forest, the Museum is to have a new wing devoted to early American art, work on which has already begun. The building will be three stories in height and will occupy what will eventually be the courtyard when the four sides of the main building are complete. It will be 60 by 81 feet in size and have eighteen exhibition rooms.

A feature of the new addition will be the use of the facade of the old United States Assay Office at 15 Wall St., which, through the efforts of Mr. de Forest, was saved when the building was torn down to make room for the present structure. It will form a part of the south facade of the American wing. Plans for the building were made by Grosvenor Atterbury. The cost will be in the neighborhood of \$200,000.

The Museum now has in its possession a great many objects waiting for a suitable place for exhibition. In addition to the Bolles collection of early American furniture, the gift of Mrs. Russell Sage, a series of early American rooms has been collected, representing types of architecture that prevailed along the Atlantic coast from the XVIIth to the early XIXth century.

### Harding on Art Committee

Upon invitation of the French government, President Harding and President Millerand have accepted the joint presidency of the honorary committee which is being formed in connection with the exhibition of American fine, decorative and industrial art to be shown in Paris next spring. The American Ambassador, Mr. Herrick, and the French Ambassador, M. Jusserand, have accepted the joint vice-presidency of this committee.

## DETROIT ACQUIRES A TINTORETTO CANVAS

Only Half-length "Madonna" ever Painted by an Artist Purchased in Berlin for the Art Institute

DETROIT—The Institute of Arts has now on view an original Tintoretto, a "Madonna and Child," the only half-length Madonna painted by this artist. The picture was purchased last summer in Berlin by Ralph Booth, president of the Arts Commission of Detroit, aided by the Bachstitz Gallery.

Jacopo Robusti, named Tintoretto, lived between 1518 and 1594 and is said for a short time to have been a pupil of Titian. His works are not plentiful outside of Italian galleries.

The institute has acquired as a gift from D. J. Healy the painting by William Greason, "The Detroit Athletic Club at Twilight." The picture will be added to the permanent collection. Mr. Greason is a resident of Detroit.

### Tate Gallery Buys a Lavery

LONDON—Sir John Lavery's picture of Pavlova in the last moment of her "swan dance," has been bought by the National Loan Exhibition Fund for the Tate gallery, where it is now hung. This is one of Lavery's most graceful works and is as good in color as in conception. Another work by the same artist has been purchased by Lady Cunard from the Paris Salon. This is Sir John's portrait of his wife, a picture already seen at the Grosvenor Gallery in London.

### Children Like Dolls of Japan

INDIANAPOLIS—A large number of pupils from the William Watson Woolen school recently visited the Herron Art Institute and became so interested in a loan group of Japanese costume dolls that they walked home from the museum and saved their car fare in order to help in the purchase of the collection for the museum.

## MEYER GOODFRIEND'S ART WILL BE SOLD

Large Collection of Barbizon and Other Works to Be Disposed by the American Art Association

Early in 1923 the American Art Association will sell at auction the extensive and valuable private collection of the connoisseur, Mr. Meyer Goodfriend, of New York city and Paris. The paintings, numbering 123, were acquired principally in Paris, where the owner has spent most of his life, and include many notable works by Corot and the other Barbizon masters, a number of examples by their contemporaries, and many works by the French Impressionists and their followers. In an article on Mr. Goodfriend's collection M. Roger-Miles, art critic of *Le Figaro*, wrote:

"Do you recall the aphorism of Jules Janin (Jules Gabriel Janin, French critic, 1804-1874) in his 'Petits Souvenirs'? He said, speaking of the way artists were engaged in the Sixteenth Century: 'To buy a picture from a painter is paying a national debt'. That is, indeed, a pleasant prescription and we should be happy if things were done that way. But not all amateurs are of the same mind and it is necessary to classify them. Aside from him who requires the great orchestra of fame, there is the amateur who quietly seeks out the artists whose talent moves him, there is one whose choice falls only on certain names and certain works, and there is the one, of a select company who, closing his door to importunities and indiscretions, knows the adorable pleasure of resting his eyes upon works he loves. It is to such an amateur that the aphorism of Jules Janin applies, and when we look upon the *chefs-d'oeuvre* of which we are about to speak, we say without hesitation that M. Goodfriend is that amateur."

"His collection? He formed it not only to please the eye but also with a definite aim: He wished by the assembling of masterpieces which are in fact an eloquent exaltation of nature in her varying aspects to show the effort of the French School of 1830—or better, the Barbizon School—and the effort of the School of 1863, called Impressionist; he wished to mark the point of connection between those whose evolution was toward light and those whose evolution created itself by light. He told me this himself one day when we met at an exhibition before some canvases of which he had a refined comprehension. But he stopped at the threshold of Neo-Impressionism."

"The pictures of the collection are modern—of the nineteenth and twentieth centuries—Barbizon painters and their contemporaries, Impressionists and others of the third quarter of the nineteenth century, and a few of the newer men of the present (none of the 'wild men')."

In Mr. Goodfriend's collection Corot is represented by thirteen examples, Daubigny by five, Diaz by five, Jules Dupré by four, Isabey by three, Jongkind by six, Lhermitte by five, Millet by two, Troyon by four, Boudin by three, Courbet by two, Vollon by two, Puvis de Chavannes by two, Manet by two, Monet by two, Pissarro by six, Renoir by two, Sisley by four, Cachoud by ten, Dinot by three, Cottet by three, Gauguin by two, Jacob by two, Lebasque by three, Pavil by six and Lebourg by three.

The following are each represented by one example of their work: Besnard, Bompard, Cézanne, Cazin, Forain, Harpignies, Henner, Gaston La Touche, Henri Martin, Menard, Raffaelli, Renaudol, Ribot, Lucien Simon, Van Marcke, Alfred Stevens, De Bock, Theodor Weber and Thaulow.

The Impressionists have superior representation. Manet triumphs in the water color "L'Amazone" and the "Femme Indienne fumant la Cigarette" (from the Degas collection) Gauguin is represented by the famous "Bonjour, Monsieur Gauguin" and a landscape of Pont Aven. In the "Bonjour," reminiscent of an illustrious work by Courbet, one sees the painter wrapped in a cloak, advancing toward a peasant woman. The Breton scene is of a touching softness.

Previous to the public sale, the Goodfriend collection will be on public exhibition at the new American Art Galleries, Madison avenue, from 56th street to 57th street, and will be sold in the Grand Assembly Hall of the new galleries. A catalogue, profusely illustrated with half tone reproductions, is in course of preparation.

### Pottery Talk at Metropolitan

The New York Society of the Ceramic Arts announces the following lectures on ancient pottery at the Metropolitan Museum: December 12, "Chinese Pottery," John Getz; January 9, "Greek Pottery," Gisela M. A. Richter; February 13, "Persian Pottery," Leon Volkmar; March 13, "Spanish Pottery," (Lecturer to be announced later); April 10, "Italian Renaissance Pottery," Leon V. Solon.

### Unique Musuem for Tokio

TOKIO—As a part of the celebration of the formal establishment of "Greater Tokio," a museum was founded on Oct. 1, which will contain no exhibits of the past but only those of the present and future.

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## An English Gift



"OEDIPUS" By F. FLEMING BAXTER  
Courtesy Minneapolis Institute of Arts

MINNEAPOLIS—It has been the privilege of the Institute of Arts since the year of its opening to have on exhibit, as a loan from the artist, three examples of the work of the English sculptor, F. Fleming Baxter. One of these, a massive bronze head called "Oedipus," a dramatic presentation of the tragic Greek king who, in horror at the discovery that he has killed his father and married his mother, has torn out his own eyes, has been presented by the sculptor to the Institute.

The suggestion of the agony of Oedipus is very powerful in this head. The deeply ridged brow overhanging the sunken eye-sockets, the mouth gasping as if in painful struggle for breath, the flowing hair, the corded neck—these contribute to make a portrayal of mental and physical suffering that is heightened to the superhuman. Yet these features of expression are stressed so reticently that the result never lapses from dignity and noble tragedy. The spirit is of Sophocles.

### Memorial by Three Artists

PHILADELPHIA—A memorial to Dr. John William White, noted Philadelphia surgeon and author, has been erected in Rittenhouse Square. It commands the southeast approach to the terrace. In accordance with Dr. White's will, the bust in bas-relief was done by R. Tait MacKenzie. The ornamental work is by Louis Milione, and the whole memorial was designed by Paul Cret. It is now unveiled but the dedication has been delayed by Mrs. White's illness.

### Harvard Gets de Laszlo's "Bacon"

CAMBRIDGE, Mass.—Harvard University has received a portrait of Robert Bacon, former Secretary of State, as a gift from his classmates of 1880. The portrait is by Philip A. Laszlo, and is a replica of the one he painted in 1910 when Bacon was serving as American Ambassador in France.

## SALMAGUNDI GETS \$10,700 TAX REFUND

Treasury Decides, as in National Arts Club Case, Members' Dues Not Taxable as a War Measure

As the result of an effort initiated by J. Massey Rhind, sculptor, while he was president of the Salmagundi Club last year, that organization has just received from the United States Treasury department a refund of \$10,700 for taxes paid for several years on its income from club dues, and at the last meeting of the members it was decided unanimously to apply this sum of money to paying off a part of the mortgage on the club property at 47 Fifth Avenue.

In presenting a claim for the refund of these taxes, Mr. Rhind showed the refunding commission of the government that the Salmagundi Club was neither a purely social nor a sports club and that its purpose was chiefly educational, it being the oldest art club in the country. It was on this point that the favorable decision of the refunding commission turned.

The National Arts Club made a similar contention concerning the special tax on its income from the dues of members and the government refunded approximately \$20,000.

### Pennsylvania Academy Forms

#### Gallery of Artists' Portraits

PHILADELPHIA—A "Gallery of Artists" is being formed by the Pennsylvania Academy as a special collection and emphasis is laid on self-portraits by artists. In this class there are already paintings by Thomas Sully, Charles Willson Peale, Rembrandt Peale and Jacob Eichholtz of Lancaster. There is also a portrait of Whistler by Walter Greaves, and one of Jacques Louis David by Rembrandt Peale.

John Frederick Lewis has presented the Academy with two portraits which are now on view—a portrait of Robert Gilmore of Baltimore, Md., painted by John W. Jarvis (1780-1840), which is hung with the general collection and a portrait of Thomas Birch, a one-time popular marine painter in Philadelphia, by John Neagle, as a gift for the "Gallery of Artists."

### Howe Picture for Grand Rapids

GRAND RAPIDS—The art Association's November exhibition includes a canvas donated by Will H. Howe, a former Grand Rapids resident well known for his paintings of cattle. The picture is "The Start to Market," and represents a group of cattle in Holland being driven to market. Howe was the first American artist to be decorated by the French government with the Cross of the Legion of Honor.

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### \$179,377 IS TOTAL FOR TOLENTINO ART

Expert's Collection of Antique  
Italian Furniture and Tapestry  
Attracts Many to Clarke Sale

A total of \$179,377 was realized at the sale of the collection of Italian antiquities and works of art of Chevalier Raoul Tolentino at Clarke's, Nov. 18-20-21-22-23-24 and 25. Of the 765 lots sold, the following were the more important items:

51—Six English Stuart high back walnut chairs; Keller & Funaro.	\$ 330
54—Eight decorated Venetian chairs; Macbride.	480
74—Umbrian carved walnut Renaissance cabinet; Keller & Funaro.	375
78—Tuscan Renaissance walnut credenza; Keller & Funaro.	850
80—Four carved and painted Venetian Louis XVI over-door reliefs; E. Michel.	600
3—Two Spanish walnut armory benches; M. C. Taylor.	350
170—Italian Renaissance embroidered velvet banner; A. H. Kridel.	340
182—Amber-colored Genoese velvet table cover; Lewis L. Clarke.	375
188—Golden-colored Genoese velvet cover; Lewis L. Clarke.	475
191—Twenty-five yards Venetian striped brocade; S. W. Straus.	325
192—French Louis XV needlework carpet; A. Pavenstedt.	450
226—Ligurian walnut Louis XIV knee-hole table desk; Mrs. Culom.	310
237—Two French silk needlework Louis XVI arm chairs; Mrs. J. H. Choate.	670
243—Two French needlework Pompadour arm chairs; Mrs. W. H. Erhart.	400
243a—The same; Mrs. Conde Nast.	400
245—Two French needlework Louis XV arm chairs; Mrs. D. F. Murphy.	305
246—Six painted Louis XV Chinoiserie; Mrs. J. H. Choate, Jr.	560
335—Spanish Gothic walnut bargino; Spanish Antique Shop.	825
476—Louis XVI carved walnut and needlework sofa; Keller & Funaro.	500
531—Sapphire blue Genoese velvet cover; M. Maurice.	560
559—Two Gothic embroidered hangings; A. K. Bourne.	900
560—The same; Martin Beck.	760
564—Ninety yards Florentine crimson silk brocade; Mrs. Samuel Untermyer.	855
575—Six Renaissance Italian walnut dining chairs; Mrs. E. Bishop.	660
583—Florentine early Renaissance walnut tapestry bench; Mrs. A. Fleishman.	1,275
584—Two carved walnut and needlework arm chairs; Mrs. Littleton.	800
618—Eight Louis XIV tapestry cartoons; Mrs. E. Bishop.	560
628—Two armchair Brussels Renaissance tapestries; Mrs. Whitmarsh.	3,300
628a—The same; A. K. Bourne.	3,300
672—Florentine Gothic two-light torchere; M. C. Taylor.	725
678—Venetian late Gothic wrought-iron balcony; Mrs. Fleishman.	650
687—Florentine polychrome stucco bas-relief by Antonio Rossellino; Mrs. Richter.	500
693—Archaisitic Etruscan bronze covered vase ("Cista"); W. R. Hearst.	2,000
720—Two Tuscan Renaissance carved walnut tapestry arm chairs; Martin Beck.	1,250
730—Three Tuscan Renaissance walnut arm chairs (tapestry); Mrs. S. W. Straus.	700
731—Tuscan Renaissance walnut tapestry arm chair; Keller & Funaro.	600
733—Tuscan Renaissance tapestry arm chair; Keller & Funaro.	1,375
734—Six carved Daniel Marot needlework chairs; P. E. Symus.	2,600
735—Two French Louis XV needlework chairs; Mrs. A. Fleishman.	700
739—Twelve Tuscan carved walnut crimson velvet arm chairs; P. E. Symus.	3,240
756—Florentine early Renaissance Walnut refectory table of the Bamboccio type; Keller & Funaro.	1,900
759—Walnut Renaissance arched bed; Keller & Funaro.	700
762—Florentine early Renaissance walnut cabinet; Keller & Funaro.	810
763—Florentine XVIIIth century beechwood arm chair; high post bedstead; Mrs. Whitmarsh.	950
764—Florentine carved Renaissance walnut trestle table; Keller & Funaro.	1,550
765—Florentine Renaissance carved walnut center table; R. L. Thompson, Agent.	3,300

HENRY CADY STURGES' AMERICANA  
Anderson Galleries—Americana from the Library of Henry Cady Sturges, Nov. 20-21-22. Total \$19,243.10 for 1958 lots. The more interesting items:

58—"Logan, the Last of the Race of Shikellimus, Chief of the Cayuga Nation," by Joseph Dodge, Buffalo, Va., 1823; Rosenbach Co.	\$590
77—"The Songs of Tammany, or the Indian Chief, A Serious Opera," by Ann Julia Hutton, New York, (ca. 1793) Rosenbach Co.	115
136—"The Drummer, or New York Clerks and Country Merchants," by B. P. Shillaber, Milwaukee, 1851; Rosenbach Co.	205
265—"Broadside, The Rebel's Reward, or English Courage Displayed," Boston, 1724; Rosenbach Co.	160
319—"The Embargo, or Sketches of the Times; A Satire," by a Youth of Thirteen (William Cullen Bryant) Boston, 1808; Rosenbach Co.	1,625
340—"A Collection of 87 vols., written by, contributed to or relating to Mr. Bryant; J. P. Drake, Inc.	205
974—"Salmagundi, or, the Whim-Whams and Opinions of Launcelot Langstaff, Esq.," by Irving and Paulding, New York, 1808; Cadmus Book Shop.	155
1062—"St. Clair's Defeat," a poem, by Eli Lewis, Harrisburgh, 1792; Rosenbach Co.	160
1075—"Pestonch of Fancy, Consisting of Compositions Amatory, etc.," William Littell, Louisville, Ky. 1814; Rosenbach Co.	650

1870—"Moll Pitcher," a poem, first edit., Boston, 1832; J. P. Drake, Inc.	155
1930—"Wisconsin Poetry, a Collection of Verse by Wisconsin Versifiers," earliest date, 1849; 161 vols.; J. P. Drake, Inc.	705

DR. DUDLEY TENNEY'S LIBRARY  
American Art Galleries—Private Library of Dr. Dudley Tenney, Nov. 22, including collection of Dickensiana. Total, \$7,372 for 308 lots. Items bringing \$200 and more:

48—"Life of George Cruikshank," Blanchard Jerrold; Gabriel Wells.	\$270
57—"Writings of Charles Dickens, 53 vols; R. Glendinning.	380
58—"Works of Charles Dickens, 54 vols; Gabriel Wells.	210
60—"Posthumous Papers of the Pickwick Club," in 19 parts, Charles Dickens; H. L. Marks.	270
61—"Posthumous Papers of the Pickwick Club," 5 vols., Charles Dickens; E. R. Gee.	575
79—"Memoirs of Joseph Grimaldi, Edited by 'Boz,' 4 vols.; H. L. Marks.	250
100—"Is She His Wife? or, Something Singular," A Comic Burletta in one Act, Charles Dickens; E. R. Gee.	350

#### ETCHINGS, VARIOUS COLLECTIONS

American Art Galleries—Etchings by Anders Zorn and contemporary etchings and color prints from various collections, Nov. 23-24. The Zorn works were consigned by A-B. C. E. Fritze's Kunstl. Hochhandlung, Stockholm. Total, \$13,755 for 367 lots. Items bringing \$200 and more:

321—"Axel Herman Haig," Anders Zorn; James Clauson.	\$365
324—"Storm," Zorn; A. Kuhn.	820
326—"Olga Bratt," Zorn; Keppel & Co.	250
328—"Mrs. Armour," Zorn; M. Knoedler.	280
334—"A Swedish Madonna," Zorn; Keppel & Co.	260
344—"Emma Rasmussen," Zorn; M. Williams.	425
353—"Edo," Zorn; Keppel & Co.	220
359—"Mona," Zorn; P. Suval.	350
360—"Skerry-Kulla," Zorn; D. Bendann.	215
361—"Valkulla," Zorn; Keppel & Co.	390
365—"Vicke," Zorn; Max Williams.	225

#### AMERICAN AND EUROPEAN PAINTINGS

Metropolitan Art and Auction Galleries—Paintings by famous American and European artists, Nov. 23-24. Total, \$39,521.50 for 204 lots. The more important items:

70a—"Sunset, Venice," George H. Bogert; P. G. Lee.	\$475
90—"Environ de Beauvais," Francois Boucher; J. C. Friend.	515
150—"Sisters in the Garden," George Inness; M. Thomas.	725
152—"Sunset, Glow, Venice," George H. Bogert; Mr. Frank.	780
153—"California Landscape," William Keith; M. C. Martin.	450
170—"Cattle in the Meadow," Emil Van Marcke; Mr. Frank.	1,600
171—"Wallachian Team," Adolf Schreyer; William Block.	800
172a—"A December Morning," Bruce Crane; Mr. Thomas.	665
172b—"On the Pequeno River," George Inness; Mr. Frank.	4,100
172c—"Winter Woods," J. H. Twachtman; Mr. Rose.	525
188—"King William III," Sir Godfrey Kneller; Mr. Coleman.	775
191—"James, Duke of Monmouth," Kneller; Mr. Coleman.	925
192—"Portrait of Earl of Arlington," Sir Peter Lely; C. C. Marks.	1,100
193—"Portrait of George Monk," John Greenhill; M. Seymon.	775

#### SALE OF RARE EAST INDIAN ART

American Art Galleries—Private collection of Lockwood de Forest, Esq., comprising rare East Indian, Persian and Syro-Damascene art and curios., Nov. 24-25. Total \$11,771 for 541 lots. Items bringing \$200 and more:

132—Brass temple lamp; W. Roberts.	\$300
357—Two brass milk jars; J. Williams, Jr.	210
489—Two Indian chased brass chairs; J. Wilson.	280

#### Bidding at the Paris Auctions Indicates a Business Revival

PARIS—The good bidding which took place in the auction rooms at the re-opening of the sales season this autumn was symptomatic of a healthy revival in business. Jewelry especially sold very well, while art objects and old furniture brought satisfactory prices. On the whole the prevailing feeling is optimistic. However, there are no big sales on the program this year end, owners not appearing in a hurry to put their goods on the market despite the apparently favorable conditions.

The renewed adjournment of the Cecile Sorel sale has caused great disappointment. It is not likely to take place now before the spring. However, an event of interest is the composite sale of art objects, furniture and tapestries which Me Henri Baudouin will put up at George Petit's during the first fortnight of December. At about this time also Me Lair-Dubreuil will disperse the last part of the famous Engel-Gros collections which were such a success last year.

This section comprises an extensive number of art objects of every kind which will claim not less than five sessions and will consist of drawings by old masters, old engravings, stained glass, a special collection of German and Swiss drawings, old and modern autographs, and a very fine set of medals.

#### Graupe's New Catalogue Out

BERLIN—The new catalogue of Paul Graupe has just appeared. It contains a list of over 1,200 illustrated books on art, comprising history, art work, archaeology, architecture, costumes, and the lives and work of artists, from the XVth century until the present.

## Four Art Collections in Auction Sale



"PLOWING" By ANTON MAUVE  
In a collection to be dispersed at auction by the Philadelphia Art Galleries

American and European paintings from the private collection of Alfred C. Harrison and the estates of the late George D. Woodside, Robert W. Downing and John Dobson are to be sold at auction in the Philadelphia Art Galleries, Fifteenth and Chestnut streets, Philadelphia, on the afternoons of December 7 and 8, the sale to be conducted by Keed H. Walmer. There are 188 paintings in the combined exhibition and they represent the taste of American collectors at the end of the last century, the uniformity in this respect being such that the entire collection might have been selected by any one of the four men who made the individual purchases. Only thirteen American artists are represented, one of these being Maxfield Parrish, whose easel pictures are extremely rare. The canvas by him is titled "Return of the Reaper at the End of the Day" and is forty-one by twenty-seven inches in size.

#### Auction Calendar

##### AMERICAN ART GALLERIES

(Madison Ave., Block 56th to 57th Streets.)  
December 8 and 9, afternoons.—Charles of London collection forming the contents of his discontinued London shop and consisting of English, French and other antique oak and walnut furniture, mahogany and satinwood furniture of the XVIIIth century; Flemish tapestries, in particular two very interesting Enghem pieces; brocades, velvets, needlework, stained glass panels, wrought iron, gold, silver, primitive paintings, bronzes and carved wood. On free view from December 2.

December 13 afternoon.—Early American and Colonial furniture including the collection of Mr. Theodore Offerman of New York and comprising fine specimens of the earliest type of comb back, hoop back, fan back and extension comb back Windsor chairs; ladder or slat back chairs, including the rare six-slat variety; a rare Carver Chair from Nutting's Ironwork House, Pennsylvania Dutch painted shell and dower chests, corner closets with rare shell or sunburst, American pianos with the Duncan Phyfe style cases, and early tables and desks. Also, early American and Colonial silver, glass, china and fine furniture belonging to a Southern lady. On free view from December 8.

##### ANDERSON GALLERIES

(Park Ave., and 59th Street.)  
December 4, Afternoon.—Autographs from the collection of the late John Boyd Thacher of Albany.  
December 4 and 5, evenings.—Extra-illustrated books from the collection of the late Dr. Thomas Addis Emmet of New York, English literature from the library of Mr. James S. Hardy of Chicago, association books from the library of Mrs. Julie Le Gallienne and first editions of Keating and Stevenson from the library of Mrs. S. H. Taylor of Philadelphia.

##### METROPOLITAN ART AND AUCTION GALLERIES

(45 West 57th St.)  
December 6, afternoon; afternoons and evenings of December 7 and 8; afternoon of December 9.—Charles K. Eagle's collection of Chinese hangings, tapestries, Oriental rugs and furniture.—Collection of bell pulls formed by Lady Fairclough of Fairclough Castle, Lancashire, including many varieties of needlepoint and glass bead, etc.—Books from the libraries of Mrs. Kernel Babbitt and Miss A. B. Cameron, including many first editions; also porcelains, Oriental rugs, English sporting prints, and irons, mirrors, etc.

##### PHILADELPHIA ART GALLERIES

(15th and Chestnut Street, Philadelphia.)  
December 7 and 8, afternoons.—Paintings from the collection of Alfred C. Harrison and estates of the late George D. Woodside, John Dobson and Robert W. Downing.

##### PLAZA ART ROOMS

(5 East 59th Street.)  
December 6, 7, 8 and 9, afternoons.—Home furnishings by order of the City Marshal of New York, also from various estates and private consignments including furnishings from 940 Park Ave. Living room, dining room and boudoir suites, pianos, bronzes, china, paintings and exhibition suite of Aubusson tapestry.

##### WALPOLE GALLERY

(12 West 48th Street.)  
December 5, afternoon.—Firearms and edged weapons, including Japanese match locks, old American guns and pistols, and edged weapons of all nations.

#### Sale at Wurttemberg Castle

STUTTGART—A part of the property of the late King of Wurttemberg was recently sold at auction in his castle of Rosenstein. The bids exceeded the prices asked, a fact due to the interest in the former owner.

A pair of branched candlesticks valued at 100,000 marks went for 1,100,000, the highest price obtained. Another pair valued at 75,000 fetched 240,000. Two vases of ruby glass painted with gold brought 440,000, and a fruit dish in gold-bronze and crystal, forty inches high, went for 130,000. Other items consisting of a great number of objects in porcelain, faience, glass and bronze were disposed of. A silver set of twenty-two pounds weight in oriental style brought 760,000. A total of 30,000,000 marks was realized.

Eastman Johnson's genre art is seen in "The Girlish Bookworm." There is one of J. C. Brown's early studies of a bootblack, and F. A. Bridgman is represented with a figure group, "By the Sunny Brook." There are also examples by Thomas B. Craig, Robert C. Minor, Julien Rix, Edward Moran, Wordsworth Thompson and James M. Hart.

Anton Mauve's "Ploughing" is one of the outstanding pictures among the foreign paintings, as is Rosa Bonheur's lovely canvas "The Haywain," and an admirable "Washerwomen" by Lhermitte. There are a fine Jerome, "Prayer in the Blue Mosque"; an early Ziem, one of Berne-Bellecour's military scenes, and Cabanel's "Queen Vashti," once exhibited at the Metropolitan Museum.

Other foreign painters represented are F. Willems, Martin Rico, B. L. Koek-Koek, Monchablon, Leon Richet, E. Munier, Pasini and Lesrolle. There is a figure study by Carle Van Loo and a cattle study by Victor Dupré.

#### Sothebys Sell Prints, Antique Furniture and Other Art Works

LONDON—On Nov. 6 and 7, Messrs Sotheby, 34 and 35 New Bond Street, sold a collection of Persian and Indian Miniatures, Ceramics, Textiles and other works of art, the property of Brig. Gen. H. W. Cobham, C.M.G., D.S.O., the following being the more important lots: Persian miniature, "Humayun in Exile" £42; Persian Kashan picture carpet, £40; fragment of turquoise glaze bowl, a Salzi Minai Kashi, £60; Minai do Soorathel Kaseh, polychrome two portrait bowl, £88; total, £1,235.

On Nov. 8 a collection of engravings, the property of the Baroness Lucas, were sold, among them the following important items: Engravings by Durer—"Virgin and Child," £56; the same, £62; "St. Hubert," £56. Engravings by Rembrandt—"The Angel Appearing to the Shepherds," £52; "The Presentation in the Temple," £50; landscape with a cottage and large tree, £114; cottage and farm buildings with a man in sketching, £98; "The Incredulity of St. Thomas," £100; canal with a large boat and bridge, £50; landscape with a hay barn and flock of sheep, £69; landscape with a milkman, £320; landscape with an obelisk, £72; landscape with trees, farm buildings and a tower, £200; "The Shell," £75; "The Goldweaver's field," £160; "Clement de Jonghe," £150; "Jan Lutma" (second state) £50; the same (first state) £285; L. W. van Copenol (fourth state) £200. Engravings by Andrea Zorn—"The Dance of Four women," £78; "The Virgin and Child Seated at the Foot of a Tree," £52; "Sacrifice to Priapus," £52. Engraving by A. Mantegna—"Combat of Tritons and Marine Monsters," £125. Total £4,254.

A sale of porcelain, tapestries and old English and French furniture, including the property of Baroness Zouche of Haryngworth and Sir Reginald Cox, was held Nov. 9 and 10, the more important items being: Pair of Chelsea porcelain vases, £420; five Queen Anne chairs, £135; Louis XIV boucle coffer, £100; pair of Louis XVI arm chairs, £140; Louis XV commode, £170; Louis XV ormolu clock, £305; Queen Anne walnut side table, £225; mahogany pedestal writing table, £175; mahogany Chippendale bookcases, £100; Flemish XVIIth century tapestry panels, £175; XVIIth century English tapestry panel, £142; wall hangings, £350. Total, £6,608.

#### Autographs of Famous Germans

##### Bring High Prices at Auction

BERLIN—At a recent auction of autographs at Henrici's high prices were realized, 176,000 marks being paid for six lines of verse in the handwriting of Goethe. That this object remained in Germany despite the high price paid was due to the eagerness to get rid of paper marks. Thirteen written lines by Schiller brought 77,000 marks while one of his letters realized 72,000. A manuscript by Beethoven sold for 101,000.

An auction of old portraits was conducted by the same firm, among which a hitherto unknown portrait of Beethoven by an unknown master sold for 151,000 marks, while a full length portrait of Schiller by Ludovike von Simanowitz brought 122,000.

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### SOVIETS SEIZE ART IN GREAT PALACES

Transform Tsarkoe-Selo, Czar's Summer Home, and House of Prince Stroganow into Public Museums

PETROGRAD—The former Imperial palace at Tsarkoe-Selo near Petrograd has been transformed into a public museum and the large parks surrounding it have been opened to the people. The palace was the summer home of the late Tsar and his family and was a splendid example of the luxury of court life during the last two centuries.

The picture gallery in the palace, the work of the architect Rastrelli, contains pictures dealing mainly with Russian history. The famous amber room formerly in the Mombijou castle in Berlin, and presented to Peter the Great by Frederick the First, is one of its features. The Alexander palace, built by Guarenghi, contains a collection of portraits, among which are many of the works of the German painter, Franz Krueger, which date from the time of the intimate connection between Germany and Russia.

A catalogue dealing with the collection of a former private palace, once owned by Prince Stroganow, has been issued. The building itself is a beautiful example of the architecture of the XVIIIth century erected by Rastrelli and rebuilt at the end of the century by Woronichin, who had been a serf of the princely family. Among the pictures are works, by Luca Giordano, Furini, Strozzi, Brenzino, Ruisdael, de Witte, A. Van de Velde and B. van der Helst. Three portraits by Van Dyck are important features. Poussin, De Troy and Claude Lorraine represent the French school of the XVIIIth century. A series of tapestries dealing with the fable of Jason is also by De Troy.

Six large canvases by the French painter Hubert Robert are put together with two paintings by Pannini. The former dining room holds a Watteau, a Wouverman, and a work by Metsu. Antique sculptures and many of the Renaissance period are shown in one room. The Italian and Netherlandish Primitives have been taken to the Hermitage Museum, where they are on display together with other objects originating from the former Imperial Palaces and from private collections.

A catalogue dealing with the Italian pictures of the early Renaissance is a work of thorough scientific research. It describes eighty pictures. A "Madonna with Angels" by Gentile da Fabriano and four parts of a Botticelli altar-piece are the main features.

### Upkeep 270 Billion Rubles a Year

MOSCOW—At a conference held here by the directors of the state art galleries it was revealed that great difficulties hinder the systematic reorganization of the galleries. The funds to pay for the administration have been so much curtailed that a great part of the officials had to be discharged. The number of art objects in the public museums has grown 9,000 to 42,000, through the seizure of private collections. The reduction of the staffs therefore means poor administration.

The new objects have not yet been scheduled and placed on exhibition, and entrance hours have been restricted—and the Soviet government is aiming to popularize art. A cause of much concern is the lack of fuel as many of the objects were damaged by the insufficient heating.

The means necessary to support the sixteen museums represented at this meeting have been calculated to be 270 thousand millions of Soviet rubles annually.

### German Official Orders Nudes

By Three Artists From a Show

BERLIN—The Attorney General has ordered withdrawn from the No-Jury exhibition by Berlin artists one canvas by O. Dix and drawings by Godal and Kolbe, depicting nudes. The reason given is "licentiousness." The greater freedom in all forms of art expression, gained through the revolution, seems to have vanished. This fact is the more astonishing as Professor Karl Brunner, art censor of the police department, and well known for his zeal in prosecuting artists, has been suspended from his functions.

### AMERICANS BUY VIENNA TREASURES

Paintings, Sculptures, Antiques of Great Value Go to Enrich the Art Collections of This Country

VIENNA—The famous private galleries are parting with treasures once held as priceless, and America alone has the ultimate price. These institutions have an almost inexhaustible quantity of chefs-d'oeuvres and the high figures paid for them are justified by the quality of the objects. Americans who visited Vienna during the past season took advantage of this unprecedented opportunity to complete and enlarge their collections, and acquired a number of exceedingly valuable pictures, early ivory objects, Italian Renaissance sculptures, porcelains and tapestries.

At one auction of antique objects, including especially scarabs and gems, the highest bid for one gem reached 700,000 kronen. An Egyptian seal ring of bronze dating from about 1200 B. C. brought 80,000, and another of blue faience, 50,000. An Egyptian cat three inches high reached 580,000, and a wooden figure (700-800 B. C.) 700,000.

At another sale of Greek and Roman sculptures the sum of 14,000,000 kronen was given for the mutilated statue of Aphrodite, without head and arms, dating from the time of the Roman Empire. A relief from Asia Minor of the second century A. D. realized 9,000,000, the marble head of a Sphinx, 5,000,000, and the head of a woman of the fifteenth century B. C. brought 4,000,000 kronen. —F. T.

### Gutekunst & Klipstein Issue

New Catalogue of Etchings

Messrs. Gutekunst and Klipstein of Berne, Switzerland, have just issued their tenth catalogue of original ancient and modern etchings, woodcuts, lithographs and prints. It contains 1,160 items with prices quoted.

Of German old masters the work of twenty-nine artists is listed, including Altdorfer, Beham, Durer, Cranach and van Leyden. Sixty Dutch old masters appear, the best-known being Rembrandt, represented by seventy-one items; Rubens, Bol, van Ostade and Van Dyck, who is here classed as Dutch. The Italian old masters number twenty-eight, works of Boldrini, Canale, Andrea and Reni being on the list, while the French and English old masters number twenty-four and include Callot, Freudenberger, Nanteuil, Rowlandson, Claude Gellee, Prout, Nutter and Drevet.

The section of modern etchings comprises 515 items, the work of sixty-two artists, among whom are Bone, Brangwyn, Corot, Daumier, Goya, Hader, Legros, Millet, Zorn and Whistler, the latter represented by thirty items, while Legros and Haden have respectively one hundred twelve and forty-seven, Daumier, nine, and Zorn twenty-three.

The catalogue contains over forty illustrations of various items and the work of 214 artists is comprised in its pages.

### Many Drawings by Old Masters

Left by Bonnat to Museums

PARIS—The late Léon Bonnat was a great collector and the majority of the drawings by old masters which he leaves have been bequeathed to his native town of Bayonne.

There are, however, some donations for the Louvre and Luxembourg, among which are two sketch books that belonged to Millet, the portraits of M. and Mme. Leblanc by Ingres, a man's portrait and two water colors by Albert Durer, a "Saint Sebastian" by Perugino, a "Christ Dead" by Van der Weyden, a nude by Holbein, a drawing of a child by Leonardo da Vinci, and a drawing of Warriors by Raphael.

### Prize to Pennell's Photograph

PHILADELPHIA—Richard T. Dooner, president of the Artists' Week Association, won the first prize of a silver-gilt medal given by the Professional Photographers' Association of Great Britain and Ireland at an exhibition held recently in the Prince's Galleries, London. Mr. Dooner exhibited several subjects in the American section of the exhibit and number 591, a portrait of Joseph Pennell, won the award.

## Community Church Holds Art Exhibit



"PORTRAIT"

In an exhibition of painting and sculpture at the Community Church House, Park Avenue and Thirty-Fourth Street.

By LOUIS MAYER

Recognizing art expression and appreciation as important factors of the community life, the Community Church of New York, on Park Avenue and 34th street of which Rev. Dr. John Haynes Holmes is pastor, has recently added an Art Club to its affiliated groups. This club in order to stimulate interest in art among the congregation and the community, has undertaken to arrange for lectures and exhibitions in the church house at regular intervals throughout the season.

The opening exhibition, running through November, consisted of a group of poetic, yet colorful, paintings by Martinus Anderson, Mr. Andersen also delivered a lecture on "The ABC of Art."

The second exhibition to continue from Dec. 4, to 23, will consist of paintings and sculptures by Louis Mayer. His "Portrait" is to be shown among others of his portraits, figures and landscape paintings. It is one of his older works, having been shown at the Pan-American Exposition where it was awarded the silver medal. A number of the more recent busts and small bronzes are also familiar from their previous showing at representative exhibitions in New York and elsewhere.

The great variety of subject and style of treatment is an outstanding feature of Mr. Mayer's exhibition. The church house is open to the public on week days from two until five.

### LONDON ARTISTS DECORATE CAFES

Like Some Painters in Paris and in Rome, They Find This a Good and Profitable Way to Exhibit

LONDON—At the present moment artists of advanced view who seek to express themselves in mural paintings are reduced to taking some Soho restaurant as the means of displaying their theories in concrete form and making an income. Already Wyndham Lewis has immortalized one such establishment with drawings that have had the effect of converting an obscure and humble rendezvous into one frequented by the "high-brows" and the "intelligentsia" of the city, and now there arrives on the scene a certain Vladimir Polunin, who has worked out a curiously interesting theme drawn from Russian architecture and mythical flora and fauna, on the walls of yet another restaurant.

The method used, in spite of its angularity, is undeniably decorative, and during the course of a meal one comes to realize that it possesses a power of suggesting movement and vitality with which one would not at first glance have credited it. Probably it is with the realization that their work will, under the conditions of a restaurant, perforce gain study of a somewhat prolonged character that artists choose its walls for decoration. —L. G.-S.

Artists in the Bohemian quarter of Paris began decorating restaurants with their paintings last winter and spring, and in Rome the cabarets have been adorned with Modernist art, including some whose sites were once occupied by amusement places frequented by emperors.

### Augustus John on Carnegie Jury

LONDON—The name of Augustus John has been added by Director Saint Gaudens to the British Committee for the International exhibition to open at the Carnegie Institute, Pittsburgh, in April. The others, announced by Mr. Saint Gaudens in New York in October, are Laura Knight, Sir William Orpen, George Clausen, Richard Jack and William Rothenstein. They will judge the pictures submitted here and one of them will join the jury of award in the United States.

### GERMAN WORKERS PATRIOTIC IN ART

Refuse \$1,000,000 Offered by American Collector for Gold and Silver Cups Given by Prussian Kings

BERLIN—In a quiet valley near the Prussian town of Halle an old guild of salt mine workers is living a retired country life. Tradition has it that every Prussian king, on the occasion of his accession to the throne, presented this guild with a silver or golden cup. These objects have acquired a unique historical value, the most important piece being a cup presented by Frederick, the first king of Prussia.

An American collector attracted by their rare beauty offered the sum of \$1,000,000 for these forty or fifty cups, but the offer was refused. The fact that these poor workmen declined it is all the more astonishing, seeing that the sum would have kept them most comfortably for life, but the reason for their refusal was the desire to keep these historical objects in Germany.

### Paolo's Bust of Gen. Edwards

Causes War in Boston Art World

BOSTON—A marble bust of Major General Clarence R. Edwards by Cartaino S. Paolo, intended for presentation to the State, is now a bone of contention here. It was accepted by the Boston Art Commission and had previously been accepted on behalf of Boston by Mayor Curley. And now former State Treasurer Charles L. Burrill has filed a bill with the clerk of the State House of Representatives demanding the removal of the Art Commission. Mr. Burrill criticizes that body as "provincial" and declares further that the work is not that of a known artist.

Paolo was a pupil of the American Academy in Rome and among his works are a bust of ex-Governor McCall of Massachusetts, now in the State House, Boston; a bust of Cardinal O'Connell, in the Boston Cathedral; of Cardinal Mercier of Belgium, and a bronze tablet for the John Burroughs memorial field. He has studios in Boston and New York.

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## GEORGE HENRY STORY

By the death of George Henry Story there passes from life, but not from memory, a figure of New York and the art world who was at once an incorrigible Romanticist and a very practical worker in the cause of art. His duties as curator of paintings for many years in the Metropolitan Museum of Art almost completely overshadowed his talents as a painter, a happy souvenir of which exists in his self-portrait hanging in the Museum and revealing him as the romantic figure which he was in the practice of his profession as a painter, a romanticism which he carried into his work as a curator.

This romanticism took the form, and it seemed decidedly revolutionary in that day, to judge by the storm of opposition that it aroused, of favoring the cleaning and restoring of "old masters." It also took the form, to the extent of the stern limitations of his era, of believing in and practising publicity for the Museum, a plan that never was favored by General di Cesnola, who took little interest in attracting the attention of the public to the slowly-growing treasures of the institution. There are art reporters who can still recall the long journey to the Museum in Mr. Story's day, his charming and courteous receptions of them and the carefully prepared lists of "new accessions" in the Department of Paintings. The only other aid to publicity that the museum had then was the late Patrick H. Reynolds the official Registrar, whose soft Irish voice and quiet humor gave no outward signs of the efficiency with which he prepared the lists of accessions in other departments.

The efficiency of these two men, and the infrequency with which they were permitted to display it for the benefit of the public and the museum, was of a very different order from that of the modern ordered scheme of publicity operated by scientifically trained museum experts. But George Henry Story will be remembered for the spirit with which he fought for "pitiless publicity" in connection with the museum's treasures, a spirit that was reflected in his eternally young paintings and his eternally young view of life.

## WOMEN ACADEMICIANS

The announcement from London that Mrs. Annie L. Swynnerton has been elected an Associate of the Royal Academy, the first election of a woman to membership in more than a century, calls attention to the liberality of our often misnamed "illiberal" National Academy of Design in respect to electing women as Academicians and Associates.

So far as our records show, prior to the election of Mrs. Swynnerton the names of only two women appear in the Royal Academy's membership lists, these being Angelica Kauffmann and Mary Moser, and both as Royal Academicians in the

catalogue of the first exhibition of the institution in 1769. In contradistinction to this, the National Academy of Design began electing women as Academicians as early as 1833, eight years after it was founded, and it has maintained this custom ever since.

Anne Hall was the first National Academician. She was followed in 1845 by Mrs. M. Bogardus, the first woman Associate, Eliza Creator was elected A. N. A. in 1869, and Mrs. Henry Loop and Fidelia Bridges, in 1873. From that decade until the 1890's there was a lull in such elections, but the ten years between 1902 and 1912 saw many women elected to our National Academy. Their names, ranks and dates of election are:

Cecelia Beaux, N. A., 1902; Louise Cox, A. N. A., 1902; Amanda Brewster Sewell, A. N. A., 1903; Adelaide Cole Chase, A. N. A., 1906; Lucia Fairchild Fuller, A. N. A., 1906; Laura C. Hills, A. N. A., 1906; and Dora Wheeler Keith, A. N. A., 1906. Bessie Potter Vonnob was elected A. N. A. in the same year as were Rosina Emmet Sherwood and Mary Fairchild Low. In 1908, Lillian M. Genth was elected A. N. A. In 1909 the same honor went to Evelyn B. Longman, and in the following year Charlotte B. Coman was elected Associate. The year 1912 saw M. Jean McLane, Edith Mitchell Prellwitz, Susan Watkins and Lydia Field Emmet elected Associates. Since that decade the women Academicians elected include Helen M. Turner (1921); Anna Vaughn Hyatt, (1922); Evelyn Beatrice Longman (1919) and Bessie Potter Vonnob, (1921). The Associates number Anna Fisher, Gertrude Fiske, Felicie Waldo Howell, Violet Oakley, Abastenia St. L. Eberle and Janet Scudder.

This long list shows that the National Academy of Design, showing appreciation of the merits of women artists continuously through a century, surpassed its brother association across the sea, and also that it is not so lacking in liberality as often has been charged. It is also to the credit of our women painters and sculptors that their work places them on the same equality as man in the world of recognized art.

## ARTISTS' NEW GALLERY

Artists, art buyers and art dealers will look forward with keen interest to the operation of the new exhibition and sales gallery in the Grand Central Terminal to be conducted by the Painters and Sculptors Gallery Association for the benefit of American artists and as a means of bringing the public into a closer buying relation with native producers of art. More heavily subsidized than any of the existing cooperative galleries, this new organization faces its venture with "money in its purse" and bright hopes although it has to face practical problems that seem fairly staggering to the professional dealers in art, long practiced in arranging exhibitions and selling the works displayed in them.

Foremost of these problems is that of filling twelve galleries with art works that will be attractive to buyers. The known trials of keeping one or two exhibition rooms filled with attractive shows through a season cause dealers to wonder how such a task is to be accomplished in the new Grand Central gallery, particularly in view of the fact that what amounts to the jury system is to obtain in the selection of works to be shown. If Messrs. Purdy and Barrie can accomplish the maintaining of a sales exhibition as large as the average show of the National Academy, they will have done something never before attempted, much less ever achieved.

Artist members are asked each to contribute one work a year for three years, their contributions to be drawn by lot by the contributing laymen members at a maximum valuation of \$600. Artists invited to show their work which is to be the rule of the gallery, will be in a better position, for they will receive the price paid for their work minus the sales commission. For them, their valuations of their works will be maintained, whereas the artist members may face the prospect of seeing their values decreased by the allotment rule of the organization.

Among dealers in American art works there is a divided opinion as to the value of the plan, some declaring that anything which attracts attention to American art is a good thing all around, while others are frankly pessimistic about the good that may accrue to art through the organ-

## This Cartoon Was "Made in Germany"



"THE VAGABONDS"

In an exhibition of cartoons by members of the Munich Art Associations, Room 120, Waldorf-Astoria Hotel. A large collection of paintings is also on view.

By PROF. E. HARBURGER

ization. The enterprise, in the last analysis, is nothing more or less than the art "patron" incorporated, and is only another sign of laymen's interest in the age-old problem of helping the art worker to dispose of his wares in a business-like way instead of by the hit-or-miss method of selling art works usually practiced by art workers.

THE AMERICAN ART NEWS has called attention, many times of late, to the growing desire of artists and laymen to work together in plans for selling art works on broader or more novel lines than those in which the dealers could possibly indulge. A striking bit of evidence of the progress

of our reiterated case is a plan of the Metropolitan Museum of Art, which is now issuing an attractive illustrated folder advertising "Christmas gifts" which can be purchased at the museum. When our greatest American museum adopts so practical and admirable a scheme as this, we may take comfort in the thought that reform in the art of selling art is in the air. Everyone interested in our native art, particularly the men and women who create it, will look forward to the success of the Grand Central gallery as another one of these reforms and one rich in promise for the American artist.

## STORY, PAINTER OF LINCOLN, IS DEAD

Portrayed Him From Pencil Sketches Made While President Was At Work—Artist's Notable Career

George H. Story, painter of Lincoln, is dead, aged 87 years. He was born in New Haven, Conn., in 1835 and began his career as a wood carver and afterwards took up painting, studying under Charles Hine in New York, and later in Paris. His first portrait of Abraham Lincoln was purchased by Mrs. E. H. Harriman and ultimately donated by her to the National Museum in Washington. It was painted from pencil sketches made during several days of watching the President at work. Later, Mr. Story painted several other portraits of Mr. Lincoln.

In 1875 he became an Associate National Academician and the following year received a medal at the Centennial Exposition in Philadelphia. In 1899 he was appointed curator of painting in The Metropolitan Museum of Art, a position which he held until 1906, during the last two years acting as director in addition. At the time of his death he was curator of painting at the Wadsworth Athenaeum, Hartford. He had been a resident of New York for sixty years.

His most important works, in addition to his Lincoln portraits are "The Young Mother," "Alexander S. Murray," and "Self-Portrait," in the Metropolitan Museum. He painted landscapes also. Mr. Story died at his residence, 230 West 59th street, on Nov. 24, of pneumonia.

## CHARLES AUSTIN NEEDHAM

Charles Austin Needham, painter, is dead at Palenville, N. Y., aged 78. He was a member of the Salmagundi Club, the New York Water Color Club and the American Water Color Society. He was a recipient of medals from many exhibitions.

## ROBERT MCGREGOR

Robert McGregor, one of the most widely known Scotch painters of the older generation, died at his home in Portobello, Scotland, at the age of 75. He became a Scottish Royal Academician in 1889.

## Columbus Gets a Duvebeck

COLUMBUS—The Columbus Gallery of Fine Arts has purchased "The Portrait of a Young Girl" by Frank Duvebeck for its permanent collection. It was obtained from the heirs of John Twachtman, to whom the painting was given by the artist. Critics say the work is one of Duvebeck's best.

## Leaves Herron Museum \$20,000

INDIANAPOLIS—The will of Mrs. Emma Sweetser, who died Nov. 9, leaves \$20,000 to the Herron Art Institute. Mrs. Sweetser was connected with the Art Association of Indianapolis, to which she gave large sums of money to be used as scholarship funds in the art school and for the buying of pictures for the Institute.

## FINDS WAY TO PAINT OUTDOOR FRESCOES

Olaf Olesen Discovers a Medium Whereby Murals Are Made Impervious to Weather Conditions

Olaf Olesen, mural painter, who has recently taken a studio in the Sherwood, has discovered a method of applying art cement to mural decorations. He has just completed two panels for the entrance hall of an apartment house at 853 Park avenue and is about to begin a decoration for St. Mark's-in-the-Bowery using the same medium. He mixes his colors with the cement, which contains properties that give it the lasting qualities so long looked for by architects and decorators who have been halted in advancing cement ornamentation by the fact that weather conditions heretofore have in time caused cracking.

Mr. Olesen's discovery makes possible the development of fresco work both outside and inside that was never before considered feasible. Some of his recent work in this medium is on view at the Hotel Men's Exposition at the Grand Central Palace. Other examples are on exhibition at the Trask Galleries. Beautiful tones and textures can be obtained for walls and ceilings, and the coarser grains, applied to the outside of buildings, give the effect of stone textures.

In employing it for murals Mr. Olesen uses a small trowel instead of a palette knife, except in large surfaces when it is applied with brushes. The discovery will give opportunity for colored frescoes on the outside of buildings, adding artistic beauty to the general design.

## Royal Academy Honors a Woman

LONDON—Mrs. Annie L. Swynnerton, a member of the International Society of Sculptors, Painters and Gravers, has been elected an Associate of the Royal Academy. It is more than a hundred and fifty years since a woman received this honor, Angelica Kauffmann being one of the first group of Royal Academicians in 1768. Mrs. Swynnerton has exhibited at the Academy for many years.

## Groll Landscape for St. Louis

ST. LOUIS—Albert L. Groll's painting, "The Enchanted Mesa," has been presented to the City Art Museum by Mr. and Mrs. James F. Ballard. This picture, said to be very valuable, has been at the St. Louis Club for several years. Mr. Ballard is the art collector who recently donated rare oriental rugs valued at nearly half a million dollars to the Metropolitan Museum of New York.

## Holiday Sale for Art Workers

The annual Christmas sale for the benefit of the Art Workers Club will be held at the club house, 224 West 58th street, Dec. 7 and 8. A feature will be a collection of Conestoga pottery. Prominent artists will furnish sketches and Lydia Field Emmet will paint a series of boxes. The usual practical gifts of all kinds in artistic form will have their place.

## STUDIO NOTES

William R. Leigh's aboriginal Mexican figure painting, "The Maya Historian," has been purchased by August Hecksher and presented by him to the children's hospital of the Hecksher Foundation in Fifth avenue.

Jo Davidson, sculptor, has gone to France to oversee the placing of his statue to American soldiers in the American cemetery at Suresnes. Harrison Fisher, painter, and Haig Patigian, sculptor, went on the same steamship, the former to be a judge in beauty contests in France and to paint portraits of American women now there.

Leon Kroll, winner of this season's Altman prize at the Academy, is at work in his studio at 243 West 42nd street on a large composition of four figures.

Elinor M. Barnard, who has been in the Middle West several years, has taken a studio at 601 Madison avenue. Her exhibition at the Brown-Robertson Galleries, at which several pictures were sold, was extended one week.

William Walcott, English etcher, who exhibited etchings and water colors at the Knoedler Galleries recently, returned to Europe on the *Majestic* on Nov. 25.

Russell Cheney's collection of paintings, which was shown in the Babcock Galleries, is now in Hartford. Canvases which were sold at the former exhibition have been lent for the latter.

The Bush-Brown family, which held an exhibition at the Art Club in Washington recently, will have a display at the Art Alliance in Philadelphia early in January. Henry K. Bush-Brown will show sculpture; Margaret Lesley Bush-Brown, paintings, and their daughter, Lydia, decorative textile wall hangings.

Among those arriving in this country last week were Harrington-Mann, British portrait painter, and Leon Bakst, Russian scenic and portrait painter.

William Meyerowitz and Mrs. Meyerowitz (Theresa Bernstein) arrived home on the *Mauretania* on Nov. 24, after a trip of five months abroad. They painted and etched in London, Paris, Belgium, Holland and Italy. In Krakow, Poland, by invitation of the city, they gave in the City Museum an exhibition of their work. They expect to have an exhibition here in January.

Two paintings by Lillian M. Genth have been hung in the Keith Palace Theatre in Cleveland, which E. F. Albee has made an art gallery as well as a playhouse.

W. R. Derrick exhibited a number of his recent landscapes to a group of friends in his studio last week. Mr. Derrick has found many paintable sub-jects the picturesque country along the Mohawk Trail, and around Lake George.

Lee Lawrie is at work on the sculptural decorations for the state capitol in Lincoln, Neb., and is also making the bronze panels and other sculptures for the building of the National Academy of Sciences in Washington. Both buildings were designed by Bertram Grosvenor Goodhue, architect and are in the Gothic style.

W. Langdon Kihn will return this month from western Canada where, since last May, he has been making studies of the Indians, from the Stoney to the Nootka tribes. His portraits of American Blackfeet and Pueblo Indians are being shown on a circuit in the western United States which has included the Milwaukee Art Institute and the Minnesota State fair.

Matilda Browne has recovered her health and returned from Connecticut to 142 East 18th Street. Two paintings are being shown in the Feragill Galleries. Thomas Whipple Dunbar, in Milwaukee, Wis., has sold one of her sheep pictures, and the Milch Gallery has sold a flower picture for her in Indianapolis.

Six paintings in the Thirteenth Annual Exhibition of the Associated Artists of Pittsburgh in the Carnegie Institute have been purchased by members of the One Hundred Friends of Pittsburgh Art. They are the first honor painting, "Girl in Black," by Verona A. Kiralfy; "Still Life," by Ivan Jirak, "Sketching," by W. R. Shulgold, "Kairouan," a water color by Grace Gilkison, which won the Camilla Robb Russell prize; "The Keeper of the Garden," by Frank D. Sullivan, and "Golden Glow," by Frances V. McCommon.

Julius Rolshoven has returned to Detroit for the winter. He and Mrs. Rolshoven spent the summer in Florence.

"The Little God of Plenty," a still life by Sigurd Schou, on exhibition at the Milch Galleries starting Nov. 27, has been purchased by friends of the artist to be presented to the Chicago Art Institute.

C. O. Woodbury, who recently returned from an extensive period of study at the Royal Academy, London, has opened a studio at 21 E. 38th street.

Malvina Hoffman, sculptor, has just returned from Europe, bringing back some very interesting examples of Modern art. She is at her studio, 157 East 35th street.

## Americans in France

Paul Bartlett, sculptor, has returned to his Paris apartments in the rue du Cherche Midi after a two years' absence.

Raphael Sabatini, painter, held an exhibition of paintings, sculpture and designs at the American Art Association's rooms in Paris, before returning to America.

Walter Griffin, painter, recently returned to Paris and is stopping with the sculptor, Paul Bartlett.



# Quaint Glimpse of the Past In This Painting by Eastman Johnson



"CORN HUSKERS"  
By  
EASTMAN JOHNSON

This engaging subject picture of American life of a past generation is one of the paintings in the Potter Palmer collection, bequeathed to the Chicago Art Institute.

## 40 SALES MADE AT SALMAGUNDI SHOW

Annual Thumb-box Exhibit Attracts Many Buyers—Bredin, Granville Smith and Robinson Win Prizes

Within two days after the opening of the annual thumb-box show of the Salmagundi Club forty canvases had been sold, totaling \$2,582. That leaves 649 more canvases in the show, but judging from the high quality maintained and the reasonable prices, which are conveniently printed in the catalogue, a large percentage will have been disposed of by the time the exhibition closes on Dec. 21.

The Turnbull prize of \$100 for the best group (each artist is allowed four pictures) went to W. Granville Smith for a series of idyllic green landscapes. The Vezin purchase prize of \$200 was given to R. Sloan Bredin's outdoor study of a girl in blue. The Porter prize of \$50 for the second best sketch went to William Robinson for his "Spring Hillside."

Landscapes dominate the show, and of the landscapes the majority are of the intimate New England type as painted by Benjamin Eggleston, Maurice Braun and Charles Warren Eaton. Of the figure painters there are Murray Bewley with his dreamy-eyed young girls, Edmund Greacen, Warren Davis and Louis F. Berneker with studies of the nude, the brilliant Spanish ladies and tondos of Charles S. Chapman, and the Indians of E. Irving Couse.

Of those who paint boats, Harry Vincent Nicholas, Arthur Bairnsfather and Walt Louderback are only a few. The mountain painters enlist among their number Richard Kimbel, Frank Tenney Johnson and Carl Rungius. So arbitrary a grouping leaves out many outstanding names, among whom are John Folinsbee, Cullen Yates, Ernest Albert, Albert P. Lucas, Charles Vezin, Charles P. Gruppe, Carle Blenner, E. C. Volkert, Glenn Newell, W. R. Leigh and many more whom a limited space precludes from mention.

### Paintings by Sigurd Schou

Figure studies, still life, flower pieces, interiors and marines by Sigurd Schou are on exhibition in the Milch Galleries until Dec. 9, filling the rooms in which they are hung with this painter's now familiar high color scheme and with the sense of his ever-present concern with people and how they live.

Mr. Schou's interest in humanity ranges from the peasants of Brittany to a group of folk from a more exalted social world enjoying "The Picnic." In his picture of a woman seated in a garden, a more subtle touch is noted in the human suggestion found. The title is "The Mandarin Coat." His "Dangerous to Climb,"

is the depiction of huge rocks rising up out of a blue sea on which he has perched a nude female figure, not to suggest rock-climbing but to show flesh in brilliant sunlight.

This painter's marines always make plain the fact that Mr. Schou knows what a French fishing boat looks like and how she is rigged, in addition to which he fills these particular paintings with fine color and atmosphere. Most brilliant of all are his still-life canvases, "The Ship Model" being a superb example of this phase of his art.

### Aston Knight's French Scenes

Aston Knight is showing in the John Levy Galleries, through December 9, thirty-eight of his colorful French river scenes, landscapes and views of the famous Normandy inn, "William the Conqueror." There are three flower studies, roses climbing up his cottage walls or making gay the courtyard of the inn which Mr. Knight and the late F. Hopkinson Smith have made pictorially their own.

As in the past, Mr. Knight has been chiefly concerned in his paintings in representing the rippled surfaces of small French rivers—streams flowing between peaceful meadows, as in the "Sunset Glow," by ancient buildings, such as the "Old Mill at Muids," or past thatched dwellings such as seen in "A Cottage in the Meadows." And his streams have both motion and density and serve as beautiful mirrors to tree and house-lined banks through which they flow. His five paintings of the "William the Conqueror" have a special appeal of their own in which neither landscape nor water has a part, but they lose nothing in picturesque charm thereby.

### Pupils of Eliza Buffington

The work of the pupils of Eliza Buffington is shown at the Art Center until Dec. 6 following Miss Buffington's own exhibition. The exhibitors are from thirteen to fifteen years old and most of them have been studying about a year. Each one has been allowed to choose his or her own subject, write a story to it and illustrate it. The drawing is done directly with the brush, no pencil foundation nor erasure being permitted. The control of the brush is not from the wrist but directly from the shoulder, which, results in a free, unhampered stroke.

Miss Buffington's theory of rhythmic brush work resulted from her study of the Zen Buddhist paintings of China and Japan during her residence in the Orient.

### Holiday Cards By Artists

In the Stuart Gallery of the New York Public Library the prints division of that institution is showing a collection of holiday cards by American artists. The exhibition will continue until the end of January. There is in this exhibit a feeling of friendly contact with the artists, because most of the cards were drawn to be sent to their friends. All give the impression that the drawing of them was a labor of love, even those done for firms. About fifty artists are represented by etchings, wood engravings, lithography, or photo-mechanical processes. Among them are Hornby, Vondrou, Reed, Lewis, Schneider, Ruzicka, Treidler, Murphy, Lankes, McCormick, Falls, Preissig, Baumann, Zorach, L. V. Solon and A. and L. Rosa.

### Frankfort Gallery Rearranged

BERLIN—The famous Staedelsche Gallery in Frankfort-on-Main has been rearranged. By the exchange of a number of pictures with the Historical Museum of Frankfort a splendid representation of German art ranging from the XVth to the XVIIIth century has been achieved. Among the new acquisitions are altar pieces from the middle Rhine characteristic of the old art of Frankfort, a "Christ's Passion" in the style of Schongauer, pictures by Holbein the Elder, an altar piece by Hans Baldung Grien, and "St. Lorenz" and "Cyriakus" in grisaille painting by Matthias Grunewald.

### Rembrandt Self-Portrait Shown

VIENNA—An exhibition of Netherlandish masters of the XVIIth century is attracting the greatest interest. The catalogue, numbering sixty pictures, is by the well-known art critic Theodor Frimmel. An early self-portrait by Rembrandt—almost unknown even to Rembrandt authorities—is a main feature.

### Venetian Prison Near Doges' Palace Now an Art Club Room

VENICE—The old prison, connected with the Doges' palace by the Bridge of Sighs, was relieved of its prisoners last May and given by the Italian government to the Venetian artists for their club, the Arculo Artistico.

Its spacious and beautifully proportioned rooms are furnished with period furniture. Every afternoon and evening one may meet there the best known Venetian artists drinking coffee and discussing affairs of art. Jane Peterson was made a member during her stay in Venice.

### Kansas City Fosters Love of Country by Erecting Statues

KANSAS CITY, Mo.—The Patriot's and Pioneers' Memorial Foundation has adopted the slogan of "A statue a year for those we revere," the basic idea being that numerous monuments and statues of great men will have the result of developing local patriotism. Every parkway and boulevard in the city is thus to be ultimately adorned. A campaign is to be launched for the raising of \$50,000 for a statue of George Washington, with whom the series is to begin.

### Memorial Etching by Roth

Ernest D. Roth is at work on an etching of the tower of St. John's Roman Catholic Cathedral, Milwaukee. The etching will be a memorial of the late George D. Ferry, the architect of the building, which is one of the finest examples of Spanish architecture in the United States. A limited number of signed prints will be sold by subscription only. Profits will go to the Milwaukee Art Institute.

### Pictures Sold at Southern Show

ATLANTA, Ga.—Two pictures were sold at the exhibit at the Southeastern fair, and negotiations are now under way for the purchase of a third. Virginia Woolley's California painting, "In The Park," was purchased by Mrs. Joseph Moody, while Armond Carroll bought "The Mountain Cascade," one of a group of three pastels by the Atlanta artist, Floyd S. Knight.

### Plan Work on Parthenon

Work on the restoration of the Parthenon which had been interrupted by the second abdication of King Constantine is to be resumed shortly according to Professor William Bell Dinsmoor of Columbia University. The plans for the restoration have been prepared by the archaeological service of the Greek government. Work of a similar nature has been going on for ninety years on the Acropolis.

### Yokohama Buys a Kellenberger

BERLIN—The State Gallery in Yokohama, which is already in possession of a number of pictures of European origin, has acquired a work of the Swiss painter André Kellenberger exhibited in the No-Jury display here and entitled "Madonna with the Mask."

### Pennell Etchings for Venice

VENICE—The thirteenth international art exhibition, during the six months of its existence, attracted 380,000 visitors. The sales amounted to 1,250,000 lire. Joseph Pennell, who was among the few Americans represented, donated ten of his etchings to the Modern Art Gallery of Venice.

### Besnard Succeeds Bonnat

PARIS—Albert Besnard has been appointed director of the School of Fine Arts in succession to Léon Bonnat, who died last September. M. Besnard, who is 73 years old, spent eighteen months in his younger days at the school as a student.

### "Quai Jongkind" for Grenoble

PARIS—One of the quays at Grenoble will be named after the painter Jongkind, who forty years ago used to paint some of his most celebrated pictures from that spot.

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## LONDON

When an invitation arrives from "Three Young Men" to visit their exhibition at the Alpine Gallery, it is impossible to resist the modesty and the retiring desire to avoid notoriety, suggested by their card. As might have been expected, no critic has failed to ascertain the identity of the artists and to give names, otherwise unfamiliar to the art world, full weight. The gentlemen, whose names are Chubb, Underwood and Smart, have yet their reputations to make and, having evidently a flair for helping reviewers to make "copy," will no doubt do so ere long. At present their work deserves that every non-committal adjective, "promising."

In the busy Post Office of Threadneedle Street (right in the shadow of the Bank of England) oil paintings are to be seen arranged at the back of the clerks who dispense stamps and disburse money orders. These canvases are neatly hidden amidst the jam of the paint.

The exhibition of Japanese screens held at the Galleries of the Royal Society of British Artists by Messrs Yamanaka has aroused the greatest enthusiasm among lovers of Oriental Art who have never before enjoyed the opportunity of viewing so comprehensive a collection. The exhibition includes specimens ranging from two to as many as eight leaves. The fact that the finest specimens were commissioned by those of high degree, and according to the custom of the country, were therefore not permitted to bear the artist's signature or seal, accounts for the majority being assigned to schools rather than to individuals. But the exquisite compositions designed with the greatest skill to fit into the allotted spaces, the deft use of gold and silver as pigments, the unerring sense of the pictorial whole to be displayed when each screen is opened to its fullest extent, the skill in combining brilliance of effect with subtlety of coloring—these and many another characteristics serve to establish the screens as masterpieces.

I do not remember ever before to have come across a specialized collection of Scotch weapons, such as is now on loan exhibition at the Dalmeny Gallery, Duke Street, St. James's. This has been brought together by Mr. Eyril Andrade from various sources. It covers the romantic period from the Battle of Killiecrankie onward to the mid-eighteenth century and includes broadswords, dirks, backwords and pistols. The sword hilts are of various types, proper to the craftsmen of the leading Scottish cities; the blades are in most instances the work of Andrea Ferrara, loyal lines to the Pretender being in some cases etched upon them. Some early Greek headpieces, XVth century German mail and Flemish armor of slightly later date, as well as costumes of the XVIIIth century are included in the exhibition.

It is not until one visits a collection of carved Chinese jade such as one finds just now at the Spink Galleries, King Street, St. James's, that one fully realizes the irresistible charm of fine carving in this exquisite medium. One of the most arresting exhibits in the exhibition is a Khang-Hsi bowl of unusual size and quality, carved from one block of jade of the treasured dark green hue, and with the famous ring handles hanging from side pieces of the greatest elaboration and beauty. With a nice sense of the fitness of things, the artist has conferred a rim of exceeding simplicity and plainness on this rich bowl with its blossoms and leaves in high relief, and it is just this introduction of contrast which brings about its fine distinction and elegance. Horses, bullocks and ducks of grey, green and white jade date from as early as the Ming period, while an incense-burner of seaweed green, very translucent in tint, belongs to the Kien-Lung era.

—L. G.-S.

### French Art Dealers Favored

PARIS—A committee of the Chamber of Deputies has brought in a measure exempting art dealers and bankers from the necessity of obtaining permission from the Minister of the Interior to engage in business in France. The bankers were exempted for political reason and from fear of retaliation, but the art dealers, the committee said, were worthy of exemption as their activities were undeniably useful to French interests.

### Mr. Joseph Brummer Returns

Mr. Joseph Brummer of the Brummer Art Galleries returned on the *Maurelania* from a trip to Europe.

## PARIS

Among the choice pieces in Mr. Richard Owen's collection of drawings by XVIIIth century French and Venetian masters, on view in his gallery on the Quai Voltaire, was a set of Guards in Chinese ink which Lord Mark Kerr, England's last diplomatic representative in Venice, had acquired in 1810 after Guardi's death and which have not left the family until they fell into Mr. Owen's hands. Other exceptional features were specimens from Tiepolo's cycle of the Life of Pucinello, which, complete, formed 103 pieces and now is disseminated about the world, as also several fine sketches of Scriptural inspiration. The French school was represented by Fragonard and his septia of parasol pines at the Villa Pamphili from the Goncourt collection, reproduced in Portalis' book on that artist, as also the "Village" from the Camille Groult collection, by several Hubert Roberts, notably the "Tomb of Marius at St. Rémy," in sepia of light though accurate rendering with figures worthy of Fragonard, and by a sanguine from the Stroganoff collection at Petrograd. A water-color by Hubert Robert was surprising for its achievement, depth, delicacy and perfect state of preservation. Somewhat *en marge* was a small figure drawing by Poussin which once belonged to Sir Thomas Lawrence.

To pass from this to Mlle. Louise Hervieu's show at Bernheim Jeune's is to step from Classicism at its purest to Romanticism at its most morbid, a Romanticism crossed with medieval mysticism. Had she lived in the XVIIIth century, she would have drawn endless variations on the theme of the Dance of Death. As it is she illustrates Baudelaire in a uniform although unquestionably skillful manner, but being the individualist she is, she will forgive other Baudelairians for resenting her particular reading of that poet's spirit. Mlle. Hervieu's secret technique in black and white enables her to command attention with most insignificant subjects, such, for instance, as a shell, a feather, a doll.

In the October issue of *La Renaissance de l'Art Français* M. Arsène Alexandre made some regrettable remarks on the want of reciprocity displayed abroad, as he asserts, in regard to French art. He insinuated that foreign countries do not extend hospitality to French art equivalent to the welcome granted foreign art in France. There is no doubt that France is in her way, extremely hospitable. France extends unique privileges in education to foreigners, and these largely gratuitously. Artists may study at the Ecole des Beaux Arts and exhibit at the Salons on the same terms as the French. The finest site in Paris has just been ascribed to representations—unhappily inadequate—of foreign pictorial and plastic art. All this is intensely generous. On the other hand what is the French outlay, public and private, on foreign art compared with the same abroad on French art? Foreign masterpieces are seldom bought for the Louvre, as vide the poor little British section. The authorities at the Luxembourg complain that their budget is next to nil. Where are the French private collectors who buy pictures by contemporary foreign painters? Readers of the ART NEWS do not need to be reminded of the number of French pictures, ancient and modern, bought each year for the United States. The British are, from many causes, not so lavish, nevertheless I could name several French, as well as Hungarian, Portuguese, Spanish and American artists who are well patronized in England. The British also encourage French artists in other ways, for instance industrially and commercially.

—Muriel Ciolkowski.

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**NEW HAVEN**

At the annual exhibition of "little pictures" by the New Haven Paint and Clay Club the cash prize was awarded to a Provincetown sketch by Charles A. Kaesselan. The jury was composed of William Starkweather and Clinton Balmer of New York and Edwin C. Taylor of the Yale School of Fine Arts. The show is notable for variety as well as beauty, and for the absence of sculpture and of any manifestation of extreme Modernism. There are over 200 exhibits, many from out of town. Charles Hubbard is represented by a large group of landscapes broad in treatment, rich in color. F. M. Lamb shows two fine wood interiors, Henry Davenport four pastels, imaginative and delicate in tone. Alta West Salisbury displays two California landscapes, "Eucalypti" and "Verdugo Canyon," in which the coloring is full of beauty and the spacing masterfully illusive. Whitney Hubbard has six of his vigorous, salty surf pictures and George Albert Thompson two marines, a landscape, and a decorative panel. Raymond Eastwood makes his first appearance in New Haven with two first rate pictures including "Kansas Landscape," full of the feeling of the plains of the Sunflower state. Herman Sodersten, with four pictures, and his son with two more, have done well for the family. Huc M. Luquien sent from Hawaii a large group of first-rate etchings. Channing Cabot, mural painter, sends four charming landscapes. John A. Cook shows a series of small water colors, Gloucester subjects of excellent quality.

Among the other pictures are four attractive landscapes by George Thomson; "October Oaks" and "Brown County, Indiana," V. G. Cariani; "February Afternoon," Wallace Fahnestock; three studies, Grace Dagget; "Sumach" and "The Hill Pasture," Mary Loring Warner; "Autumn, Woodbridge," and "Landscape, Provincetown," Frederick L. Sexton; three pastels of the Harkness memorial courts by Minna W. Smith; a flower decoration by Henrik Hillborn; "La Savoie" and "Ohio Mountain," Ralph Hillborn; "Portrait Study," Mildred J. Tuttle; three excellent water colors by Harriet Richards; "Spring Twilight," Will Hutchins; "October Clouds," John D. Whiting; "The Meadow Pool," J. E. Enneking; "Transylvania Brook" and "Willows," charcoal drawings, by Anna H. Pierce.

**Washington**

The Art and Archaeology League has started several courses in art study for 1922-1923 to develop individual talent and enhance the enjoyment of art. The classes in drawing and painting are under the direction of George Julian Zolnay and E. Hodgson Smart, both artists of distinction. The out-of-door sketch class in oil and watercolor and a special class in batik will be directed by Theodore J. Morgan. Interior decoration is under Miss Vera E. Childs, who is from the Parsons School of Fine and Applied Art in New York. There is to be a course in flower arrangement and landscape gardening directed by G. Hamilton Martin, Jr., treasurer of the league. Miss G. R. Brigham, Ph. D., will deliver illustrated lectures. The Art Center is to be the home of these activities.

The Art Center has on view sixteen water colors by Warren W. Ferris, who was an officer in the late war. Most of them are of scenes in and about Washington—two are of the arches of the Connecticut Avenue and Georgetown bridges, charmingly composed and painted.

The Art Center also has hung the work of Edgar Nye's landscape class, which reveal much talent.

The Library of Congress has on exhibition an unusually fine collection of posters. The most interesting perhaps are those issued by the Italian railways, brilliant in color, each a finished picture that invites the tourist to the lovely lakes, hills and towns of Italy. The posters are a gift of the Italian government.

—Helen Wright.

**\$1,000 Painting Fellowship**

SYRACUSE—Mrs. Edith H. Fobes of Peacedale, R. I., bequeathed \$25,000 to Syracuse University, the income to be used for the establishment of a \$1,000 fellowship in painting in the university's College of the Fine Arts. The gift was made in memory of her mother, Mrs. Augusta G. Hazard. Mrs. Hazard was an intimate friend of Jeanette Scott, head of the department of painting.

**Business Men Form Art Club**

INDIANAPOLIS—Following the lead of Chicago, Minneapolis and Washington, Indianapolis now has a Business Men's Art Club. It was recently formed with Dr. T. Victor Keene president, Dr. L. F. Smith vice president and Frank Blackledge secretary. Elbert G. Drew, president of the Chicago Business Men's Art Club, gave assistance in its organization.

**Thieves Take a Fra Angelico**

FLORENCE—Unknown thieves have stolen from the oratory of the St. Sebastian annex to the Church of St. Felix at Florence a magnificent painting of the Virgin and Child, by Fra Angelico, showing his signature and dated 1443.

**ST. LOUIS**

The tenth annual open competitive exhibition of work by artists of St. Louis was opened on Nov. 18 at the St. Louis Artists' Guild. The exhibition includes 169 paintings and seventeen sculptures and represents a decade of accomplishment. Those who but have recently "arrived" are William Bauer, Harlan Frazer, Gisella Loeffler, Manley Nash, William R. Reese and E. A. Luchtemeyer. New names in the catalogue this year attached to work which merits attention are those of Wladyslaw Czajka, John C. Eppensteiner, Agnes Lodwic, Scott McNutt and Marcel Olis. Outstanding among the paintings by well-known artists are "Snow" and "Ice," by Tom Barnett; "The Bleachers, Taos Ball Game," O. E. Berninghaus; "Mediaeval Pageant," Mildred B. Carpenter; "The Chinese Coat," Mary McColl; "Told with Flowers," Kathryn Cherry; "Wash Day in Mexico," C. K. Gleeson; "Autumn woods in Glendale," Gustav Goetsch; "Leona," Takuma Kajiwara; "Awakening," Dawson-Watson, and characteristic Wuerpel canvases. Good sculpture groups are the work of Victor Holm, Adele Schulenburg, Bert Dunn, Marguerite Schuyler and R. P. Bringham.

An exhibition of paintings by Victor Charreton was opened on Dec. 1, in the Scruggs-Vandervoort-Barney Art Galleries. It is the first of a series to be held there each month. For January there will be a two-man show: portraits by Carl Bohnen of Chicago, and flower paintings by Marie Blanke. Later there will be displays by artists of St. Louis and by the Ozark group of painters.

Awards in the St. Louis Art League's eighth annual thumb-box exhibition have been announced. For the best group of paintings first prize went to Gustav F. Goetsch, second to Marcel Olis. For sculpture, first award was to Victor Holm and the second to Sheila Burlingame. Two other prizes were offered, both purchases. The Town Club's purchase prize was awarded to Tom P. Barnett for "Late October" and the Wheaton C. Ferris award was divided between Ralph Woiceske's "Mississippi" and Mrs. K. E. Cherry's "From My Window."

At the Noonan Kocian Gallery, a collection of paintings from the John Levy Galleries in New York is attracting great attention. Three paintings opposite the entrance command definite notice on account of their beauty and unusual harmony of color. They are "Les Deux Confidentes" by Boucher; "Aernot van Druyvesteyn," by Hals and "Miss Mary Woodgate," by Lawrence.

The annual convention of the American Federation of Arts will be held in St. Louis in May, 1923. —Mary Powell.

**Milwaukee**

Paintings by Harriet Bain and Edith Bacon are on view at the Milwaukee Art Institute. Miss Bacon shows portraits and scenes of Spain, in which the warm sunlight of the Peninsula is reflected, and several American portraits. Miss Bain has also painted in Spain, at Alcantari Bay, but most of her colorful pictures are of Provincetown. She spent 1921 in France, and has painted the Chateau-Thierry country, the Marne Valley, and the poppy fields of Flanders. Both she and Miss Bacon belong to what she terms the "moderate Modern" school of painting.

**Muskegon, Mich.**

The Hackley Art Gallery has been showing during November the work of Nicholas R. Brewer, including some notable portraits, figure pieces and seventeen Eastern and California landscapes. It has proved one of the most attractive and popular one-man shows held in the gallery for a long time. The presence of the artist for part of the month lent an added interest. Ten landscapes were sold and a portrait of one of Muskegon's leading citizens was painted by Mr. Brewer and presented by a number of friends to the Hackley Gallery.

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Paintings by C. Arnold Slade are being shown at the Vose Gallery. The artist has surprised his friends by temporarily abandoning his biblical and figure painting and presenting a dozen or more landscapes of the Cape Cod country. He spent last summer in North Truro and these paintings of the rolling sea coast are the result. They are sincere efforts that please the eye by their color and the easy, flowing brush stroke. Several convincing marines show surf breaking on the rocky shores of Ogunquit. Then there are his admirable studies of dark-skinned girls and boys. Among these is an Arabian boy with a somewhat aristocratic mein. Two or three scenes of Venice and Paris complete the exhibition.

George C. Wales is having his second showing of etchings at Goodspeed's Book Shop, Ashburton Place. His first is said to have been unusually successful in point of sales. His dozen or more new prints are graphic pictures of old-time sailing vessels.

Anna Coleman Ladd's three years abroad have been productive of numerous works in sculpture, and thirty bronzes of this period are on view at the Boston Guild, where they will remain through Dec. 11. One figure of beautiful design is "Spiritual Victory." There also are ten war memorials.

Lester G. Hornby is showing at the Boston Normal School of Art a fine group of pencil sketches of scenes in London and Paris.

The Museum of Fine Arts has just purchased and placed on exhibition in Gallery X a "Portrait of a Lady," by the late William M. Chase. It impresses one as a suggestion of a New York type. The flesh tones are delicate and translucent. Next to this, a full-length portrait of a woman by Cecilia Beaux, given by Alfred I. du Pont, has been rehung. In its absence from the walls, it received new touches from the artist.

Miss Ethel Westwood has moved her art shop from Provincetown to Boston for the winter and is at 21 Balagden street. —Sidney Woodward.

**Providence**

At the Rhode Island School of Design, Contemporary British etchings assembled by Lawrence Binyon, curator of prints in the British Museum are still being shown.

At the Providence Art Club there is a joint exhibition of portraits of children by Dorothy Hunter Brown and reproductions of ancient sculpture colored by Frank W. Miller. Miss Brown shows fourteen portraits, all pleasing. Eight decorative still lifes are also shown, of which a composition based on petunias is perhaps the best. Mr. Miller has developed to a surprising degree of excellence the line of work originated in this country by the late Charles Hazelton, has far surpassed his predecessor in the variety of subjects represented and textures copied. His work embraces life-like reproductions of marble statuary

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The Art Club has added to its permanent collection a water color painting by Ellsworth Woodward of New Orleans, previously of Providence.

—W. Alden Brown.

**Charles Sims to Portray King****George V for Royal Academy**

LONDON—Charles Sims, the author of the portrait of Lady Rocksavage that this year divided the honors with Sargent's picture of the same subject, is to paint the portrait of King George V. It is understood that the work, when finished, will remain permanently at Burlington House, where it will find itself in company with this sovereign's predecessors as depicted by presidents of the Royal Academy.

Had the present president, Sir Aston Webb, been a painter and not an architect, the honor would have fallen to him. Among the presidents who have painted reigning sovereigns for the Royal Academy were Lawrence and Reynolds.

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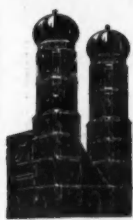
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## PHILADELPHIA

In the Philadelphia Water Color exhibition the Dana medal was awarded to the group by Wilmot E. Heitland, the Philadelphia Water Color prize to the group of landscapes by Birger Sandzén, and the Charles W. Beck prize for the best work reproduced in color for publication, to an interior in oil by Ethel Franklin Betts Bains. The jury was composed of Hugh H. Breckenridge, John J. Dull, W. H. Holmes, Elizabeth Shippen, Green Elliott, H. Devitt Welsh and Claggett Wilson.

The Newman Art Gallery is showing 50 sketches in oil of the Delaware Valley by E. George Phillips. The catalogue contains the moderate price of each picture listed opposite the title.

In the first week of the Picturesque Philadelphia exhibit at the Art Alliance, the new sales department, under J. E. McClees, sold "Germantown's Oldest Fruit Stand," an oil by Jane H. Valentine, and "City Hall Tower-Night," a lithograph by Herbert Pullinger. The galleries were closed during the funeral of Mrs. Christine Wetherill Stevenson, founder of the alliance.

The Print Club has added to its exhibit in the corridors of the Academy of Music, four lithographs and two etchings by Joseph Pennell, and etchings by Herbert Pullinger, L. Paul Verrees and F. Townsend Morgan.

Ralph McLellan, instructor at the School of Industrial Arts, has just returned from the art colony at Santa Fe, New Mexico, where he had been doing figure landscapes, soon to be exhibited.

When the National Exhibition of Arts and Crafts comes to the Pennsylvania Museum from Washington, the work of four Philadelphians will be added to it: pottery by J. H. D. Allen, iron work by Samuel Yellin and Nicola D'Ascenzo, and jewelry by Helen White. Hereafter the Museum will issue an illustrated monthly bulletin on new acquisitions and exhibits.

The Charles M. Lea prizes, to encourage good drawing awarded annually in a special competition held at the Pennsylvania Academy of the Fine Arts and open to students of all art schools in the country consist of three sums of \$200, \$150, and \$100. All three were won this year by students of the Academy for the first time in the decade during which they have been offered. The first went to Sarah Langley, the second to Glenna Latimer, the third to Luigi Spizzirri. The jury was the same as that of the Water Color exhibition.

At the 7-11 Grill there is an exhibit of several oil paintings in which three small sketches of old villages by Barse Miller are outstanding features. There are a "Portrait" by Joseph Meltzer and an interpretive still life by Mary Smith, as well as works by Margaret Ferguson and Barbara Webster.

The annual Christmas exhibition and sale of small works by the professional artist members of the Art Alliance will be held from Dec. 7 to Jan. 2.

Opening Dec. 4 at the Art Alliance, to continue to Jan. 2, is an exhibition of "American Paintings by American Painters," one of the best shows of contemporary American art this city has seen. There are works by Weir, Mary Cassatt, Child Hassam, Frederick C. Frieseke, Karl Anderson, E. W. Redfield, Charles H. Davis, Emil Carlsen and John F. Folinsbee.  
—Edward Longstreth.

## Chicago

The Chicago elevated roads, following the lead from the London underground railways in the use of artistic posters to promote traffic, have reserved space on its platform boards for the display of large color prints, artistic in design, illustrating "beauty spots" in and near Chicago.

The South Shore Country Club has added "The Storm Spirit" a recent picture of the Grand Canon to its permanent collection.

William Clusmann who recently returned from abroad, has his annual exhibition of landscapes at the Newcomb & Macklin Galleries.

## LOS ANGELES

The third International Photographic Salon, held under the auspices of the Camera Pictorialists of California, opened at the Los Angeles Museum, to continue to Dec. 11. There are over 200 numbers, and among the countries represented are Canada, England, Spain, France, Holland and Germany.

At Cannell and Chaffin's J. Bond Francisco, one of the oldtimers in Los Angeles, is exhibiting sixteen landscapes of California. In the print room Otis Williams is showing photographs, pictures beautiful in composition and full of outdoor poetry—youthful nudes on the seashore and in the woods, all delightfully Greek in feeling. Williams studied painting, but has gradually drifted into this form of expression.

Water colors by Gunnar Widforss, a young Swede who has been in this country for some years, are on display at the Stendahl. His subjects are from Copenhagen, Tunis, the Grand Canyon and Catalina Island. He is master of a meticulous style and his drawing is impeccable.

Bartley Cannell has been visiting William Ritschel at Monterey. Ritschel has just returned from the South Sea Islands, and his first exhibit will be held at Cannell and Chaffin's—even before the pictures go to New York. The exhibit will open Dec. 4, to continue through the month.

The arts and crafts of Mexico, sent out by the Mexican government on exhibition here for the past few weeks have excited a great deal of interest. A few days ago water colors and drawings by Xavier Guerrero, director of the arts and crafts show; by Adolfo Best Maugard, and by pupils in the art schools of Mexico City were put on display at the MacDowell Club in the Tajo building.

The Group of the Eight, well-known painters, show sixty pictures at Franklin's in Hollywood. On Dec. 11, at the MacDowell Club, the newly formed Group of Independents will exhibit.

Extremely modern etchings by Gregor Rabinowitch, a Russian, have been shown in the print room of the Los Angeles Museum. They will be followed at once by the Sixth Annual Salon of Photography, to be held till Dec. 11.

—Antony Anderson.

## Detroit

Dr. William Valentiner, expert and advisor for the Detroit Institute of Arts, has been in the city during the past two weeks supervising the arrangement of acquisitions made this summer in Europe by Ralph Booth, president of the arts commission.

The latest picture to be put on exhibition here is a very fine Madonna by Giovanni Bellini, purchased by Mr. Booth and now on display in the special gallery devoted to Mr. Booth's loan collection at the Institute. "If that picture were hanging in an Italian cathedral," said Dr. Valentiner, "art lovers would make pilgrimages to see it." The Madonna by Tintoretto in Mr. Booth's gallery is equally interesting to students of art.  
—M. L. H.

## Richmond, Ind.

At George H. Baker's exhibition, held at the Woman's Department Club, in Indianapolis, there were eleven sales of pictures. Among the purchasers were Mrs. Albert J. Beveridge, Mrs. John Barnhill and Dr. Amelia Kellar.

At a meeting in the public art galleries at which a number of civic organizations were represented, a movement was started for the erection of an art museum, the sponsors hoping to interest the municipality in the project as well as citizens of wealth.  
—Esther Griffin White.

## Rockford, Ill.

The Rockford Art Club opened its annual art festival in the Belle Keith Galleries with a banquet in honor of the artists and of Erwin S. Barrie of Carson, Pirie, Scott & Company, Chicago, who had selected and hung the 200 paintings. Paintings were presented to the permanent collection of the club by Oliver Dennett Grover, Wilson Irvine, Karl Buehr, Pauline Palmer and Mr. Barrie.

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## SALT LAKE CITY

The twentieth annual exhibition of the Utah Art Institute will open Dec. 11, at the University of Utah, Salt Lake City. Utah art colonies in the East and in Europe are expected to be well represented. The exhibition will include pictures in all mediums and sculptures. In addition the Alice Art collection will be on display.

Two more local jewelry firms have opened art departments. They are the Leyso Leyson-Pearson company and the Barnett and Weiss company. The former will feature the works of John Ferry, well known for his pictures of western scenery.

Alfred Lambourne has received word from L. Lee Greene Richards, well-known Utah artist, who has been traveling in Europe, and who is now in Munich.

Among the latest works of Alfred Lambourne are four studies of Great Salt Lake. The pictures represent summer, fall, winter and spring and they will be included in an exhibition in the near future. The studies show wonderful atmospheric effects.  
—Fred L. W. Bennett.

## Indianapolis

Myra Reynolds Richards has been commissioned to design and model a memorial to William H. Leedy, for twenty-five years grand secretary of the I. O. O. F. The contract price is \$3,500. The memorial will be a life-sized bronze portrait bust on a pedestal of black marble.

A rotary exhibition of 200 examples of student work from the annual exhibition of the John Herron Art School has started on a tour of the state and will be shown in high schools in eighteen cities and towns.

Alfred Waters, Lancashire, England, will bring to Indianapolis a collection of water colors by artists who exhibit annually in the Royal Academy and elsewhere in England.

Miss Anna Hasselman curator of the Herron Institute, has selected from the annual exhibition at the Chicago Art Institute about fifty paintings and a number of small bronzes which will be shown in the local Institute's annual display in January.  
—Lucille E. Morehouse.

## Joliet, Ill.

Paintings by Illinois artists have been on exhibition at the Public Library. Among the artists showing were Anna L. Stacey, Frank V. Dudley, Edward Butler, Ethel Coe, Albert Krehbiel, F. C. Peyraud, John Stacey, Edgar Cameron, Adam Emory Albright and Marie Blanck. The paintings were all Illinois landscapes except two.

## Gives a Nash to a Museum

DETROIT—A canvas by Frederick C. Nash, "The Old Swimming Hole," has been purchased by Chase S. Osborn, former governor of Michigan, and presented to the Sault Ste. Marie Art Museum.

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7 West 36th St.      New York**CASSATT PAINTING  
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Established Patrons' Art Fund  
"Young Women Picking Fruit."PITTSBURGH—A painting by Mary  
Cassatt has been purchased by the depart-  
ment of fine arts, Carnegie Institute,  
from the recently established patrons'  
art fund. The picture is entitled "Young  
Women Picking Fruit." It was exhibited  
in the Garden Show here last July.Mary Cassatt, who was a daughter of  
Robert Cassatt, a Pittsburgh banker, and  
a sister of the late A. J. Cassatt, President  
of the Pennsylvania Railroad, was born  
in Pittsburgh in 1855. She first studied  
art at the Pennsylvania Academy of the  
Fine Arts in Philadelphia. After travel-  
ing extensively, she settled in Paris in  
1874 and has remained there practically  
ever since. In Paris she became a student  
of Degas and for fifteen years she studied  
and worked with him. Since 1874 she  
has been associated with the development  
of French Impressionism, with such artists  
of this school as Manet, Monet, Renoir,  
Pissarro, and Sisley.Miss Cassatt has been represented by  
loans in practically all of the International  
exhibitions since 1910 and for a number  
of years she was a member of the Carnegie  
Institute Foreign Committee.**Duveen Gives Detroit Institute  
Part of Dr. Von Bode's Library**DETROIT—Sir Joseph Duveen has  
presented the library of the Institute of  
Arts with a portion of the library of Dr.  
William Bode, sold at auction in Berlin  
this summer. The gift includes volumes  
on archaeology, painting, sculpture and  
the decorative arts; many of them are  
beautifully illustrated. Mr. Hal Smith  
has presented the library with a catalogue  
of the engravings, dry-points and etch-  
ings of Albert Durer published by the  
Grolier Society. D. J. Healy, a Detroit  
merchant, has presented the Institute  
with a painting by William Greason,  
"The Detroit Athletic Club at Twilight." A  
landscape by William Louis Sonntag  
has been presented to the Institute by  
Dr. Charles W. Hitchcock.Through the bequest of Mrs. Mary R.  
Coyl, a marine painting, "Three Bells of  
Glasgow," by Robert Hopkin, has been  
added to the Institute's permanent col-  
lection. Robert Hopkin, as well as Wil-  
liam Greason, is a native Detroit painter.  
The marine presented by Mrs. Coyl is an  
excellent example of his early work.**Fine Arts Federation Adopts a  
Plan to Preserve Art Records**At a stated meeting of the council of  
the Fine Arts Federation of New York on  
Nov. 28 action was taken to preserve  
authentic records of art of future genera-  
tions and to make them available now for  
students at the various educational insti-  
tutions in this city.The council adopted a report made by  
its secretary, William Laurel Harris, which  
read in part:The board of directors recommends  
that a suitable appropriation from the  
Federation funds be set aside to properly  
collate and bind our reports and unusual  
proceedings, making sure that they are  
preserved in an effective manner on paper  
that will not seriously deteriorate with  
the passing years.It is further recommended that the  
final arrangements be referred to the  
president, Albert W. Brunner; secretary,  
Mr. Harris, and treasurer, Albert S. Bard,  
with instructions to proceed at once  
affecting arrangements.**Scholarship in Architecture Is  
Won by a Carnegie Student**PITTSBURGH—Otto M. Olsen, a  
post graduate student at Carnegie Insti-  
tute of Technology, Pittsburgh, has been  
awarded the John Stewardson memorial  
scholarship in architecture for 1922.  
Carnegie Tech students have thus won this  
scholarship for two consecutive years,  
and three times in the last five years.The scholarship, valued at \$1,000, was  
established by John Stewardson, Phila-  
delphia architect, who died twenty-three  
years ago. It includes a year's travel in  
Italy, France, Greece and Spain. More  
than 120 architects entered the competi-  
tion this year, and of the seven highest  
ranking applicants, Carnegie was repre-  
sented by three.**Amberger's "Conrad Zeller"**Bought by Chicago Institute  
CHICAGO—The portrait of Conrad  
Zeller by Christoph Amberger which has  
been acquired for the Art Institute  
through the Simeon B. Williams fund, is  
a valuable addition to the Institute's  
collections. This portrait is an excellent  
example of sixteenth century German  
painting of the Augsburg school, serving,  
at least in part, to fill a gap in the histori-  
cal sequence of the Museum's collections  
of paintings.Amberger was a contemporary of Hans  
Holbein the Younger and with Matthias**Unveil Brinley's Borglum Memorial Window**The Solon Borglum memorial  
window, designed by D. Putnam  
Brinley and executed by J. and R.  
Lamb, was dedicated at a special  
service in St. Mark's Church  
in New Canaan, Conn., the Rev.  
Charles L. Adams officiating.  
This window, which has been  
placed in the vestibule of the  
church, is not only unusually  
beautiful but it is a modern  
design executed in the actual  
manner in which XIIIth and  
XIVth century glass was made.The main outlines follow that  
of a "Tree of Jesse" but, instead  
of portraying the ancestors of  
Christ in the scrolls, there are  
figures illustrating the parable  
of the talents. The "talents"  
are not taken in a literal sense  
but are intended figuratively  
to mean the various abilities  
and activities of man. The  
painter, the writer, the farmer,  
the pilgrim on his way to church,  
and the sculptor are pictured,  
while in the scrolls that crown  
the "Tree" are angel figures.The beauty of the glass is in  
its rich color, which includes  
only that used by the old glass  
makers—red, blue, green and  
golden yellow. This memorial  
was undertaken by friends and  
associates of Mr. Borglum,  
headed by John D. Fearhake,  
who are also making possible the  
publication of his book, "Sound  
Construction."

SOLON BORGLUM MEMORIAL WINDOW

Grunewald and Lucas Cranach the Elder  
is looked upon "as not unworthy of the  
high tradition established by Durer and  
Holbein, and deserving of the most serious  
consideration in any survey of fifteenth  
and sixteenth century German art when  
the Teutonic feeling for plastic form  
reached its apogee." Since the Museum  
has no example of Holbein or Durer ortheir school, this canvas affords an oppor-  
tunity of knowing the salient character-  
istics of German painting at its height.  
The two religious paintings by early six-  
teenth century Germans, the Master of  
Frankfort and Sebastian Scheel in the  
Ryerson collection of old masters, are  
less sophisticated examples of German  
art.**NEW YORK EXHIBITION CALENDAR**Ackermann Galleries, 10 East 46th St.—Paintings  
of American fox hunting by Charles Morris  
Young, to Dec. 15.Ainslie Galleries, 677 Fifth Ave.—Paintings by H.  
Melville Fisher, to Dec. 15; Selected paintings  
including Inness and Wyant, to Dec. 15.Anderson Galleries, Park Ave., and 59th St.—  
Paintings of France by A. G. Warshawsky;  
seven drawings of Christ by Jean Parke; water  
color landscapes by Edward W. Boulton; por-  
traits and portrait drawings by Baroness Violet  
Sternfels—Wenner, Dec. 3-16.Arlington Galleries, 274 Madison Ave.—General  
exhibition of American paintings.Arden Gallery, 599 Fifth Ave.—Decorative paint-  
ings, Durrant faience, imported glass, etc., to  
Dec. 29.Art Center, 65-67 East 56th St.—Exhibition show-  
ing development of the woodcut, by the American  
Institute of Graphic Arts; paintings and sculp-  
ture by Louis C. Tiffany Foundation, to Dec. 14;  
joint exhibition by The Art Alliance and the  
New York Society of Craftsmen, to Dec. 29;  
exhibition by the pupils of Eliza Buffington, to  
Dec. 6; portraits by Betsy Graves Reyneau,  
Dec. 4-16; reproductions of antique glass by  
H. O. Moeller, Dec. 7-31.Babcock Galleries, 19 East 49th St.—Annual exhi-  
bition, Guild of American Painters, to Dec. 9.Belmaison Gallery, John Wanamaker's—Paintings  
by Walter I. Guggenbuhl, and American and  
European paintings, to Dec. 9; paintings and  
drawings by Louis Icar.Bonaventure Gallery, 536 Madison Ave.—Silhouet-  
tes of prominent Americans.Bourgeois Galleries, 688 Fifth Ave.—Exhibition of  
Chinese paintings, to Dec. 9.Brooklyn Museum, Eastern Parkway.—Special  
exhibition of contemporary English and French  
paintings; exhibition of Tisot water colors.Brown-Robertson Galleries, 415 Madison Ave.—  
Marines and landscapes in water color by Boyer  
Gonzales, Dec. 4-16.Brunner Gallery, 43 East 57th St.—Modern  
French paintings and Negro sculpture.Civic Club Gallery, 14 West 12th St.—Exhibition  
of portrait and landscape photographs by Clara  
E. Sippell, to Dec. 11.Community Church of New York, Park Ave.  
and 34th St.—Exhibition of paintings and  
sculpture by Louis Mayer, to Dec. 23, afterwards.Daniel Gallery, 2 West 47th St.—Opening exhi-  
bition of paintings by modern American artists.Dudensing Galleries, 45 West 44th St.—Paintings  
by Mollenhauer, to Dec. 9.Durand-Ruel Galleries, 12 East 57th St.—Bronzes  
by Degas, beginning Dec. 6.Ehrich Galleries, 707 Fifth Ave.—Annual Christ-  
mas exhibition of paintings by old masters,  
Dec. 5 to 30.Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition  
of metal work, linens, Cantagalli glass and  
antique furniture.Fearon Galleries, 25 West 54th St.—Portraits by  
John da Costa, beginning Dec. 4.Ferargil Galleries, 607 Fifth Ave.—Paintings by  
the Garden Club of America.Ferargil Studio, 24 East 49th St.—Drawings by  
Homer Martin and decorative textiles by Fannie  
Wilcox Brown.Fine Arts Bldg., 215 West 57th St.—Winter  
exhibition of the National Academy of Design,  
to Dec. 17.Folsom Galleries, 104 West 57th St.—Paintings by  
American artists.Harlow Gallery, 712 Fifth Ave.—Etchings by  
Rembrandt, beginning Dec. 4.The Misses Hill Gallery, 607 Fifth Ave.—Exhibi-  
tion of work by artists living in Silvermine,  
Conn., Dec. 4 to Jan. 1.Kennedy Galleries, 693 Fifth Ave.—Marine paint-  
ings by John W. Benson; drawings by R. S.  
Yago; etchings and drawings by Edmund  
Blampied, through December.Keppel Galleries, 4 East 39th St.—Etchings, litho-  
graphs and dry points by Kerr Eby, Dec. 6 to  
Jan. 15.Kingsore Galleries, 668 Fifth Ave.—Paintings by  
Charles H. Thorndike, and H. G. Van Rink-  
huysen.Knoedler Galleries, 556 Fifth Ave.—Portraits in  
colored crayons by Mme. A. O. Guimard of Paris;  
paintings by Leon Bakst, Dec. 2-16; old sporting  
prints.Kraushaar Galleries, 680 Fifth Ave.—Paintings  
by modern American and European Masters,  
Dec. 4-30.John Levy Galleries, 559 Fifth Ave.—Paintings by  
Aston Knight, to Dec. 9.Lewis & Simmons, 612 Fifth Ave.—Old masters  
and Barbizon paintings.Lowenbein Gallery, 57 East 59th St.—Permanent  
exhibition of small paintings by American artists.Macbeth Galleries, 450 Fifth Ave.—Sixth Annual  
Exhibition of Intimate Paintings and paintings  
by George Wharton Edwards, to Dec. 11.Metropolitan Museum, Central Park at 82nd St.—  
Special exhibition of Prints; loan exhibition of  
furniture by Duncan Phyfe, exhibition of Japa-  
nese prints by the Primitives.Milch Galleries, 108 West 57th St.—Water colors  
by Frank W. Benson, and landscapes and figure  
paintings by Sigurd Schou, to Dec. 9.Montross Gallery, 550 Fifth Ave.—Paintings by  
Arthur B. Carles and pottery, paintings and  
drawings by H. Varnum Poor, to Dec. 23.Munich Art Association, Hotel Waldorf-Astoria.—  
Paintings and sculptures by members, to Dec. 25.Mussmann Gallery, 144 West 57th St.—Paintings  
by Henry C. White, beginning Dec. 4.The New Gallery, 600 Madison Ave.—Paintings by  
Derain, Modigliani, Matisse and others.N. Y. Public Library, Fifth Ave. and 42nd St.—  
Etchings by Whistler; recent additions in Stuart  
Gallery, and "The Making of Prints."N. Y. Public Library, 121 East 58th St.—Water  
colors by Marjery A. Ryerson, to Dec. 10.N. Y. Public Library, 96th and Madison Ave.—  
Landscapes by John Kellogg Woodruff, to Dec.  
30.Ralston Galleries, 4 East 46th St.—XVIII century  
English portraits and Barbizon paintings.Reinhardt Galleries, 606 Fifth Ave.—Early Chinese  
art, arranged by Royal Art Galleries, Kleykamp,  
The Hague.Salmagundi Club, 47 Fifth Ave.—Annual Exhi-  
bition of Little Paintings, to Dec. 21.Schwartz Gallery, 14 East 46th St.—Exhibition of  
etchings by A. Brouet.School of Design and Liberal Arts, 212 West 59th  
St.—Paintings and sculpture by a group of  
modern artists, and water colors by Irene Weir,  
to Dec. 8.Scott & Fowles Galleries, 667 Fifth Ave.—XVIII  
century English paintings.Society of American Fakers, 11 East 44th St.—  
Paintings by members, beginning Dec. 1.Mrs. Steiner's Gallery, 22 West 49th St.—Paint-  
ings of New Mexico by William P. Henderson,  
and sculpture by Numa Patlagan, to Dec. 20.Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibi-  
tion of XVIII century English pictures.Whitney Studio Club, 147 West 4th St.—Loan  
exhibition of water colors from the Boston Art  
Club, Dec. 3-23.Wiener Werkstatte of America, 581 Fifth Ave.—  
Exhibition of Viennese art.Wildenstein Galleries, 647 Fifth Ave.—Paintings  
and water colors by George Biddle.Howard Young Galleries, 620 Fifth Ave.—Exhibi-  
tion of Barbizon and modern French paintings,  
Dec. 4-16.**Scott & Fowles****ART  
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